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SATURDAY, MAY 8, 1886.

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LITERATURE

Cosmopolitan Essays. By Sir Richard Temple, Bart., M.P. (Chapman & Hall.)

It detracts but little, if anything, from the positive value of these 'Cosmopolitan Essays' that nearly all of them have appeared before in the shape either of a spoken address or a printed review. Papers read before various learned and scientific societies may serve, with proper editing, to interest and instruct a larger public; and the essays contributed to monthly and quarterly reviews may find a new and more leisurely class of readers when brought together in one volume as parts of a coherent scheme, as so many links in the chain of one common purpose. In all these essays, which embrace countries so far apart as China, Greece, the Soudan, and North America, we may admit the presence, as claimed by the author himself, of "one *new*, one guiding idea, one moral, namely, that of British duty and responsibility in affairs which concern almost every part of the world." The Briton, as the old song says,

calls such a vast domain his own
That the sun never sets on his might,

and a Briton so travelled, versatile, and cultivated as Sir Richard Temple may claim to speak with authority on all the topics discussed in this volume. His Imperialism is not of a ranting or aggressive kind. He writes in a judicial spirit, with a thorough mastery of his facts, in a style so clear and easy that one never has to think twice of his meaning. Chap. iii., which reproduces a speech delivered at Winnipeg in 1884, gives a clear and often glowing account of the impressions stamped on Sir Richard's mind by all he had seen and heard during his long excursion from Montreal through Manitoba to the border of British Columbia. His warm yet measured praise of Canadian mountains and prairies comes with all the more weight from the lips of one who has travelled over Russian steppes and felt the majesty of the Himalayas. The approach, he says, "to the Rocky Mountains from the prairie is perhaps the most remarkable in the world. I do not wish to give exaggerated ideas. They are scarcely more than a third as high as the Himalaya. Nevertheless the approach to them from the prairie is truly wonderful; for they

rise as masses of rock right out of the prairie. During the greater part of the year they are covered with snow. As we approached the mountains, we actually saw about 150 miles of continuous snow-clad hills, which, rising straight out of the prairie, constitute a sight that is almost, if not quite unique. There is only one parallel to it, namely, the approach to the Caucasus from the steppes of Russia; and even this is not so fine, as there is first a range of low hills, then another a little higher, and again above all the summits of the snow-clad peaks of Caucasus."

Another view of the "Rockies," as seen from Denver, is presented in chap. xvi. According to Sir Richard it surpasses "the famous view of the Bernese Oberland, with its long series of snowy peaks," but is less beautiful than the Canadian view from Calgary.

In describing the scenery of the Hudson on a fine autumnal morning the author rises into just rapture over

"one of the fairest spectacles to be seen on the earth's surface. Not on any other river or strait—not on Ganges or Indus, on the Dardanelles or the Bosphorus, on the Danube or the Rhine, on the Neva or the Nile—have I ever observed so fairy-like a scene as on the Hudson. The only waterview to rival it is that of the Sea of Marmora opposite Constantinople."

When he comes to treat of Greek scenery Sir Richard will not allow his reverence for ancient, or his sympathy with modern, Greece to override his sober judgment, which reminds him of "fairer scenes to be found in many countries, as regards pictorial effect." In the same truthful spirit he admits that "loveliness such as that of Italy, or even of Greece, is not to be found in Palestine." But he discovered "at least twelve scenes," such, for instance, as Ajalon by moonlight, Olivet as seen from David's Tower, Mount Gerizim, and Carmel, which "are not only full of poetic beauties, but also have much pictorial effect." And with regard to subjects for figure painting Palestine, he declares, has no superior, if even an equal, "in any country of the world."

But Sir Richard has eyes for many things besides landscapes. His chapter on 'American Characteristics' seems to be a faithful record of experiences gathered during two journeys, in 1882 and 1884, through the greater part of the United States. Conservative as he is in home politics, Sir Richard is far more inclined to bless our American cousins than to curse them, and his tone is in remarkable contrast with the scornful remarks of Sir Lepel Griffin. A more cheerful forecast of social and political prospects in the Great Republic could hardly have been delivered by an English Radical. He finds in the United States abundance of that individuality the decay of which in modern democracies Stuart Mill was wont to deplore. He gives the people full credit for generosity, tolerance, frank fearlessness, inventiveness, self-control, political practicality, and "a higher sense of personal responsibility for order, in the extreme resort, than that which is felt in any other nation." Their zeal for education strikes him not less forcibly than their religious activity. He does not despair even of the spread of culture in a land where "the style of the society among the best classes conduces distinctly" thereto. The almighty dollar is, after all, "comparatively power-

less respecting social eminence, or even respecting admission to what are the inner circles of the best classes."

Of North-Western Canada, as a field for English immigrants with "stout hearts, strong hands, and an aptitude for learning," Sir Richard speaks with the confidence of a practical explorer. The cattle ranches offer a good opening for active young men who find the professions overstocked at home or have no relish for sedentary pursuits. The technical schools in the North-West would provide due training for those who might seek to farm their own land. For artisans Ontario is the most suitable field. The vast prairies of the North-West are steadily giving place to cattle ranches and cultivated homesteads. In the thousand miles from Winnipeg to the Rocky Mountains there is "one unbroken area of land more or less fertile, and capable of being turned to the advantage of man." There are coal mines along the Pacific Railway which should some day render Canada independent of the United States. The pasturage is "splendid," and the wheat crops grow with hardly any labour. As a remedy for dry summers Sir Richard, fresh from his Indian experiences, insists on the lavish planting of trees which spread out their roots.

On the uses of scientific forestry in tempering the climate and preserving the national wealth he enlarges with practical force in a separate chapter. His essay on 'The Politics of Burmah'—now for the first time printed—throws a good deal of light on the circumstances which led to the deposition of the Burmese monarch and the absorption of his dominions into the British pale. Another original paper is that on Greece, which Sir Richard visited during the elections in the spring of last year. His account of modern Hellas, its people and politics, is worthy alike of a scholar and of a keen, open-minded observer of things as they are. His estimate of modern Greek character and aspirations "does justice," in his own words, "to merits and virtues, without disguising faults and failures."

The paper on Palestine, another of the countries lately visited by the ubiquitous author, closes with a picture of what might happen if that land of Biblical memories were only blessed for half a century with such a government as India has enjoyed for a century. On specially Indian subjects there are two noteworthy papers, one dealing with the question of Christian vernacular education for India, the other with the armies of the native princes and the best way of utilizing them for the defence of our Indian empire. Throughout the book, indeed, Sir Richard handles a variety of subjects with the ease of one who knows what he has to say and how to express himself in suitable language. A number of useful maps and a sufficient index give an air of completeness to the author's work.

Bolingbroke, a Historical Study; and Voltaire in England. By John Churton Collins. (Murray.)

THE articles on Bolingbroke which Mr. Churton Collins contributed to the *Quarterly* attracted so much attention that many persons may be glad to have them collected in a small volume. The rules which govern

quarterly reviews were relaxed in his favour, and his is probably the first case of a contributor to a quarterly being permitted to divide his article into three parts. Once Macaulay treated the same subject in two successive articles, the subject being Lord Chatham; yet ten years elapsed between the appearance of the two, and the second, though a complement to the first, was not strictly a continuation of it. The longest article which Macaulay wrote, and by no means the best, that on Bacon, seemed to him to occupy far too much space of a single number of the *Edinburgh*; but Macvey Napier preferred that a single article should be very long to its division into two parts and its appearance in successive numbers.

We do not think that Mr. Churton Collins treated Bolingbroke at inordinate length in the *Quarterly*. He had collected so much material that it would have been difficult for him to compress it within a smaller compass. But when he prepared his articles for republication he might have added to them so largely as to have rendered his work one to which the reader desirous of learning all that it is necessary to know about Bolingbroke would turn with the result of being fully satisfied. No complete and thoroughly satisfactory work on Bolingbroke has yet been produced. Those by Mr. Wingrove Cooke and Mr. Macknight are, as Mr. Collins justly points out, so faulty in many respects as to leave the field practically open. Since the first of his articles appeared, Mr. Harrop has published a large volume on Bolingbroke which proves the author to be industrious and painstaking; but it does not profess to be such a work as we should like to see, being styled by the author "a political study and criticism." Now, as Mr. Churton Collins has shown that his acquaintance with the subject is intimate, and his power of dealing with it exceptionally great, we hoped that he would not have contented himself with merely reproducing articles which showed him to be a reviewer of remarkable vigour and a writer, to put it in the form which he affects, of no contemptible skill.

Whilst giving Mr. Churton Collins full credit for knowledge of his subject and for ability in turning that knowledge to good account, we must express our regret that he has succeeded so well in mimicking the mannerisms of Macaulay. He irresistibly recalls Hawkesworth copying the style of Dr. Johnson, and Sharon Turner reproducing the worst affectations of Gibbon. The trick of Macaulay's style at its worst, as in his earlier essays, can easily be acquired; but few can write so effectively as he did in the biographies which he contributed to the *Encyclopædia Britannica*. If Mr. Churton Collins took as great pains to express his thoughts in his own way as he does to express them in a way which unpleasantly reminds the reader of Macaulay, he would write articles which would be quite as effective and would do him far greater credit.

It is a pity, too, that he has overlooked a noteworthy work on Bolingbroke by Herr Moritz Brosch, to which we called attention three years ago (*Athenæum*, No. 2915). Some of the information in that work was quite new, all of it was useful to the student of

Queen Anne's reign, while Herr Brosch's criticisms on Bolingbroke's philosophical writings were worthy of earnest attention. As a contributor to the *Quarterly* it was natural, perhaps, that Mr. Collins should be shocked with the heterodoxy in which Bolingbroke gloried, but as a critic he might have been a little less partial. The irreligious opinions for which Bolingbroke was denounced by his contemporaries do not excite much surprise now in the minds of unprejudiced readers. His worst fault was not his scepticism, but his hypocrisy in publicly professing a respect for the doctrines and rites of the Church of England and privately treating them with contempt. If he had possessed greater moral courage and been more candid in his avowals, he would have commanded our respect. We doubt if he can fairly be depicted as nothing but a bold, bad man. We doubt also whether his name will not endure and his career continue to interest far longer than Mr. Collins seems to suppose. He closes his "study" with a quotation from 'Manfred' which recalls how badly Byron wrote blank verse, and which ends with the words "he will perish." Those who estimate Bolingbroke more dispassionately can retort that he will live as long as the history of a most memorable epoch in our annals.

The shorter paper on Voltaire in England is quite as interesting as the "study" on Bolingbroke. As Mr. Collins is careful to point out mistakes in others, he ought to have been on his guard against making slight slips himself. In the quotation from 'Manfred' he writes "high" thoughts instead of *pure* thoughts; in one from Voltaire he falsifies the grammar by another error in copying. The passage in which this oversight occurs is one where the story of Newton and the apple is traced to its origin, a matter to which we recently called attention. Voltaire wrote that one day in 1666, "retiré à la campagne," &c. Mr. Collins prints "retira," which makes nonsense of the passage.

La Péninsule des Balkans: Vienne, Croatie, Bosnie, Serbie, Bulgarie, Roumélie, Turquie, Roumanie. Par E. de Laveleye. 2 tomes. (Brussels, Muquardt.)

THIS work on the Balkan Peninsula, in which M. Émile de Laveleye has united the articles which he contributed to the *Revue des Deux Mondes* under the title of 'En deçà et au delà du Danube,' would at any time have been highly appreciated for its intrinsic merits; but it is invested with special interest just now, when the eyes of so many nations are anxiously turned in the direction of the land which he describes, with a feeling that a renewal of disturbance in that quarter, even although in itself insignificant, may endanger the tranquillity of Europe. Dedicated "à l'illustre défenseur des nationalités opprimées, W. E. Gladstone," it is pervaded throughout by a generous sympathy with the cause of the oppressed; but M. de Laveleye, as befits a professed philosopher and economist, does not allow sentimental considerations to divert him from arriving at impartial judgments. Throughout the various lands which he describes he may generally be accepted as a safe guide, fairly familiar with their

rapidly shifting interests, and specially qualified, by a personal acquaintance with most of their leading statesmen, to interpret their aspirations and calculate their chances of success.

Since 1867, when M. de Laveleye first visited Eastern Europe, such changes have taken place as rendered him desirous of seeing for himself how far the old order of things had given way to the new, especially as regards the patriarchal system of those South Slavonic house-communities, which had on his previous visit inspired him with "an archaic and poetic enthusiasm, severely blamed by MM. Leroy-Beaulieu and Maurice Block, but shared by Stuart Mill and understood by Sir Henry Maine." To this subject he paid special attention during his travels, and its study led him into some districts rarely visited by tourists, the descriptions of which lend a pleasing air of novelty to many of his pages. On his way to those outlying spots in the spring of 1883 he tarried for a time in the usual resting-places, pausing at Würzburg in order to discuss Schopenhauer's doctrines with Prof. L. Noire, and at Vienna to interview Count Taaffe and M. de Kálnoky with regard to the state of Europe in general and the policy of Austria in particular, and M. de Kállay with respect to the position of Hungary and the future of Bosnia. Of all these ministers he speaks in terms of high respect. He is still more laudatory when he deals with the character and career of Bishop Strossmayer, to whom he paid a visit at Djakovo, the account of which forms one of the most interesting chapters of his book. At Belgrade M. de Laveleye renewed his acquaintance with King Milan, whom he had known of old, when the future monarch, "un bel adolescent, aux yeux de flamme, déjà très fier de son pays," was studying in Paris under the care of M. François Huet; and he was most favourably impressed by the king, as well as by the queen, whom he describes as being "d'une beauté qui a fait événement dans sa visite récente à Florence, où elle est née; grande, élancée, un port de déesse sur les nues, un teint chaud, éblouissant, et de grands yeux veloutés de Valaques." Very pleasant and poetic is the account he gives of a village festival at which he assisted in the royal presence. After having discussed the present and the future of Servia with its most noted statesmen, MM. Ristitch, Cristitch, Mijatovich, and others, of all of whom he speaks highly, M. de Laveleye continued his journey from Belgrade to Sofia, and there, associating with the leaders of Bulgarian opinion, he studied the changes which had taken place in a land to which independence had been given since his former visit. Eastern Roumelia next attracted the attention of M. de Laveleye, who made the acquaintance of Gavril Pasha at Philippopolis, a city which he considered decidedly preferable to Sofia as the future capital of a united Bulgaria. Macedonia he would gladly have visited, but he was deterred by rumours of brigandage, so he betook himself to Constantinople, stopping on the way at Adrianople and at San Stefano, where he found that the palace in which the famous treaty was signed was vainly seeking a purchaser. From Constantinople he went to Bucharest, where he conversed

about the prospects of Roumania with King Charles, who "a parfaitement compris et rempli son rôle de roi constitutionnel," and with M. Aurelian, the Minister of Public Instruction, who, when he took his departure, had "l'extrême prévenance" to see him off at eight o'clock in the morning. It may be observed that M. de Laveleye has a good word to say of every one whom he met during a journey which all men seem to have desired to render agreeable to him.

Of the results of his travels, of the opinions at which so well qualified a tourist arrived, we may give a few specimens. He attaches great importance to the question of nationalities, in which he recognizes "the 'factor' which will decide the future of the populations of the Danube and the Balkan Peninsula"; and he believes that in order to avoid future complications in that quarter Europe must take into consideration the wishes of its various peoples, due to ethnological sympathies as well as to economical and geographical circumstances or historical recollections. The Mussulmans of Bosnia, of whose manliness and honesty he speaks in terms of high praise, the descendants of the old Slav landowners who gave up their faith and retained their estates when the Cross gave way to the Crescent, "formerly the masters and at present still the proprietors of the land, will slowly, but inevitably descend in the social scale, and will end by being eliminated." On the other hand, "the Jews will rise rapidly, and will profit more than any other class by the order and security which now prevail in Bosnia." A great part of the commerce of the country is already in their hands, and in the cities they will soon possess a large share of freehold property. The following passage has a special interest for us at the present moment:—

"La situation agraire de la Bosnie avait une grande ressemblance avec celle de l'Irlande. Ceux qui cultivent la terre étaient tenus de livrer tout le produit net à des propriétaires d'une religion différente: mais tandis que le landlord anglais était retenu dans la voie des exactions par un certain sentiment de charité chrétienne, par le point d'honneur du gentleman et par l'opinion publique, le beg musulman était poussé par sa religion à voir dans le raya un chien, un ennemi qu'on peut tuer et, par conséquent, dépouiller sans merci. Plus le propriétaire anglais est consciencieux et religieux, plus il épargne ses tenanciers; plus le musulman s'inspire du Koran, plus il est impitoyable."

As regards Croatia, M. de Laveleye remarks, the *grande idée croate* consists in reuniting some day or other into one powerful state all the populations which speak the Croato-Servian tongue; that is to say, besides Croatia, Slovenia, Dalmatia, Herzegovina, Montenegro, and Servia, which would then constitute a fair balance to Hungary in the Austrian empire. The Hungarians, however, cannot reconcile themselves to this prospect, and therefore they try by every means in their power to hamper the development of the Croatian national spirit, and in so doing they are led into vexatious acts which produce irritation without any compensating advantage. The Panslavist aspirations, of which so much was talked and written a few years ago, have by this time, M. de Laveleye was told in Slovenia, completely vanished. It is still hoped, no doubt, that the day will

come when "a great South Slavonic confederation will extend from Constantinople to Laybach, and from the Save to the Ægean Sea." In the mean time a reunion of Slovenia with Croatia would be acceptable to both countries, an almost identical language being spoken in each of them. But the great point, the Slovenes hold, is to strengthen the national feeling by making their native tongue more and more an instrument of civilization and of culture. The views of Servia, says M. de Laveleye, as regards the political future "are vast, as unlimited as the dreams of youth. Exalted patriots see the empire of Dushan rising anew in a far-off future, which is merely a vain fancy." Others hope, at Belgrade as at Agram, that a Servo-Croatian commonwealth will one day unite all the populations speaking the same tongue; but this idea is not likely to be realized at present, for it would require either the dismemberment of Austria or the subjection of Servia to Austrian supremacy. Practical patriots, it seems, would be contented for the time with the annexation of that part of Old Servia which is now under Turkish control.

As regards Bulgaria, M. de Laveleye, in a chapter written since the outbreak of hostilities with Servia, utterly condemns the policy of Russia. In his opinion, "what is certain is that the attitude of the Tsar has been supremely unintelligent, and that the Russian agents at Sofia play a part equally sinister and awkward. They want everything to move exactly as they wish, and when they are opposed by the feeling of national dignity, they strive to throw everything into confusion, to turn out the ministry, to checkmate the prince, and to prove that they are indispensable. The sole result at which they will arrive will be that they will make the Bulgarians forget all the services which Russia has rendered to them, and obliterate all feeling of gratitude."

The Despatches of Earl Gower, English Ambassador at Paris from June, 1790, to August, 1792. Edited for the Syndics of the University Press by Oscar Browning, M.A. (Cambridge, University Press.)

MR. BROWNING has produced a book which may easily be misjudged because it does not fall under any of the recognized categories. He does not offer it to the general reader as amusing, nor does he undertake that those "serious students of history" for whom he intends it shall find in it much new or important information. Yet he does not profess to offer much beside information, for he adds only an introduction of thirty-eight pages by way of extracting the essence of despatches, diaries, and letters which fill 376. The reader may ask what was the use of publishing a book which neither offers amusement nor much new information, nor draws new conclusions from facts which were known before. Mr. Browning presumably knows of some object which may be served by his publication, since he is evidently under no delusion, and does not suppose his documents to be more interesting than they really are. Of Lord Gower's despatches, which form the bulk of the volume, he says plainly that "they are not of an exciting character, nor do they show great insight or penetration";

that "the writer did not comprehend the full significance of the events which he describes"; that it is a narrative which, so far from being sensational, "tends to range the French Revolution among the facts which appeal to our ordinary experience."

Mr. Browning is, in fact, among those advanced historical students who are still rare in England, who value original evidence not merely for the local colour or vivid touches which it may furnish to ambitious historians, but simply as evidence for the establishment of historic truth. Undoubtedly this principle may be carried too far. If every diary of those who witnessed any part of the French Revolution is entitled to be published, even though it contains nothing particularly new or interesting, that chapter of history will become an interminable and intolerable Tichborne case. But Mr. Browning rests on the fact that Lord Gower was no ordinary tourist, but was English ambassador. His narrative is official, written with a sense of responsibility, written from an advantageous position. Its value, therefore, is not to be measured by its vividness or by the abundance of the information it gives. Such a narrative cannot be pronounced worthless even if it tells us nothing that we did not know before, for its very omissions may have a negative value, particularly in a revolution where so much depended on momentary phases of public opinion. When, for instance, we are told of the terrible effect produced at Paris by the Duke of Brunswick's manifesto, Mr. Browning has a right to say that Lord Gower's silence on the subject is interesting and significant, for "he does not mention it till August 3rd, and then says that it has produced very little reaction in Paris."

Perhaps, in fact, the most important part of this book is the preface, in which Mr. Browning justifies the publication of these documents. He quotes the opinion of MM. Taine and Sorel to the effect that Lord Gower's despatches deserved to be published; and, indeed, it is certain that so long as they remained in MS. investigator after investigator would waste his time over them, or would be hampered by the sense of ignorance of what they might contain. Now, thanks to Mr. Browning, the light has been thrown into a dark corner, and we are wiser than we were, if only by the knowledge that there is not very much there.

Mr. Browning contends that such documents as these ought to be published by the State; and certainly he succeeds in proving that Lord Gower's despatches and other despatches of the eighteenth century have as good a right to be published by the State as the older documents which have been published in the Rolls series. Why should the eighteenth century fare worse than the fourteenth or fifteenth? Had our country fallen in the interval to a lower level? Are the affairs of the eighteenth century of inferior magnitude or importance? "Surely," says Mr. Browning, "if there is any period of history which was vital for the existence of the English nation and for its position in Europe, it is the period of the French Revolution and of Napoleon I." He proceeds to point out how many foreign writers, such as Von Sybel and André Le Bon, have laboured in that

mine of the Record Office which we have ourselves so long neglected.

This volume, therefore, is to be regarded as the volumes of the Rollseries are regarded—that is, it is published purely in the interest of serious historical research. We think it deserves to be welcomed, and that the example Mr. Browning has set deserves to be followed. At the same time he would have taught the lesson more impressively if he had been able to lay his hand upon despatches containing more interesting matter. If he wanted to show that a treasure of truth hitherto unknown is buried among the MSS. of the Record Office, this publication is hardly sufficient by itself to convince sceptics. The period no doubt is profoundly interesting; it is almost the only period of continental history in which English people in general take a lively interest. No doubt also we may be surprised that while such a multitude of diaries and memoirs relating to the Revolution have been held worthy of publication, the official despatches of the English ambassador from June, 1790, till the fatal 10th of August, 1792, should have remained in MS. Perhaps the Record Office hardly contains a series of despatches which have so good a *prima facie* claim to be published. So far Mr. Browning has made a wise choice. If he has found the despatches somewhat disappointing, which, indeed, he hardly dissembles, this was no fault of his, but it was, nevertheless, a misfortune.

The Gower despatches, however, only occupy 212 pages out of 376. The volume also contains (1) despatches from Mr. W. Lindsay, who remained as *chargé d'affaires* when Lord Gower took his departure on the fall of the French monarchy; (2) letters from a Col. Monro to Lord Grenville (these chiefly relate to the September massacres); (3) a diary written by the second Lord Palmerston during July and August, 1791; (4) a number of French letters written to Lord Elgin in 1794; (5) a new narrative of the flight to Varennes. Of these documents the Monro letters and the French letters of 1794 are indisputably interesting, and no reader, whether his object be amusement or instruction, will be disappointed by them. On the other hand, the diary of Lord Palmerston is a very ordinary affair, and wants, of course, the authority which redeems the Gower despatches. Yet even of this diary we should hesitate to say that it was not worth publishing. The French letters, which occupy fifty-six pages, are full of the most interesting and important information. It would be difficult to find any contemporary passage on the French Revolution more striking than the description here given of the temper of the armies at the moment when they were passing out of the revolutionary stage and preparing themselves to become the instrument of Napoleon. We extract a few sentences:—

"The army is no longer, as formerly, given to reasoning and talking politics, roused to disorder in clubs or excited against its chiefs and its officers. The revolutions of Paris, the struggle of parties, the constitutions made or to be made—all this has become strange and uninteresting to it. . . . As much as possible they are kept in a profound ignorance of the difficulties under which the republic labours, the losses it suffers, the disputes that arise at Paris. No longer influenced by these changes, the enthusiasm

of the army has taken a new complexion; its passions are concentrated in a frenzy of fanatical hatred against the enemies of the republic, of ardent desire to beat them, of enthusiastic certainty of success. Such is now its spirit universally; a mixture of pride and rage, of frantic patriotism and love of glory; this gives it gallantry, contempt of death, obedience, patience to endure privations, labours, and cold; the army is in some sort neither royalist nor republican; it is a wild nation, hating other nations and persecuting them, sword in hand."

Of these remarkable letters Mr. Browning now knows two facts which he did not know when he published his book, and of which one must have given him much pleasure and the other must have disconcerted him a little. He tells us that they are "by an unknown but well-informed correspondent in Switzerland"; he now knows that they come from no less a pen than that of Mallet du Pan. But he has also learnt that a considerable part of them, amounting to about half and including the passage just quoted, was given to the public more than thirty years ago. The letter which is by much the longest in the series is among those which were then printed. It is to be observed, however, that the copy which Mr. Browning has used contains additional passages, which accordingly we read now for the first time. One of these refers to English affairs. Mallet du Pan writes:—

"Last week Barthélemy, French ambassador to the Swiss Government, let fall this remark to a Swiss magistrate, from whom I have it. We are labouring hard just now to upset the English Minister and to make Parliament insist on peace. If this succeeds, we are saved; if it fails, the revolution is lost, we shall not get to the end of the campaign."

The introduction is written in Mr. Browning's style, with which the public are familiar—a style natural, easy, and lively, a style which would be good if it were not sometimes very careless. What a sentence, for example, is this!—"The first news of Valmy is regarded as a defeat." Or is this perspicuous writing?—"On March 10th the news arrived in Paris of the sudden death of the Emperor Leopold II. The same despatch notified the dismissal of Narbonne, whose opinions were too extreme for him to work harmoniously with his colleagues." How could the same despatch notify the death of the Emperor in Germany and the dismissal of Narbonne in Paris itself? Mr. Browning means, as we discover after some reflection, that the same despatch in which Lord Gower reports to London that the news of the Emperor's death has reached Paris contains also the announcement of the dismissal of Narbonne.

This introduction, of course, tells once more the old thrilling story, but tells it with a precision, distinctness, and truth that enable us to measure the effect of recent historical research. In particular Mr. Browning marks the distinctness and the difference of the two revolutions, that of 1789 and that of 1792, which we have been too long in the habit of confusing together under the general name of the French Revolution. "With the acceptance of the Constitution," he writes, "the first Revolution is at an end. The terrible events which followed were produced by new forces and by different combinations." In his exposition, too, of the causes which led to the

European war we note that the legend which described it as a wicked crusade against liberty, undertaken by a coalition of kings, has almost passed into oblivion. Mr. Browning finds, indeed, faults on both sides, but he seems to throw the larger share of the blame on France and the Girondist party.

On the whole this book may be welcomed as a sign that the study of history is beginning to be pursued among us in a more business-like spirit. It presupposes that serious students of history have become numerous enough for their practical convenience to be worth consulting. They will be obliged to Mr. Browning for setting their minds finally at rest about the Gower despatches. He knows as well as any one that "his work is neither great nor wonderful." But a solid science cannot be built up by brilliant or profound books alone. Besides the books which are masterpieces of art or mines of suggestion, there must be other books which are little more than boxes of raw material. The activity of our historical department may be in some degree measured by the supply of this latter class of books. And by thinking it worth while to pack such a box for us, Mr. Browning gives a new proof of that zeal for serious historical study which is known to animate him.

The Western Pacific and New Guinea: Notes on the Natives, Christian and Cannibal, with some Account of the old Labour Trade. By H. H. Romilly. (Murray.)

THIS is an eminently readable book, on a large but comparatively little-known portion of the globe, which, although lying as much to the eastward as it does to the westward of the antipodal meridian of Greenwich, is officially known as the Western Pacific. In this vast tract, where not a few small islands remain even to this day unvisited and possibly not even yet sighted by Europeans, Mr. Romilly exercised the duties of a commissioner for the supervision of the labour traffic; and although he does not pretend to give a minute description of any one island or islands, he has depicted in an easy and animated style the peculiar characteristics of their inhabitants.

Mr. Romilly bears witness to the extraordinary accuracy of Capt. Cook's statements; and he further assures us that a gentleman well known in the Pacific conversed twenty years ago with a native of Tahiti who remembered Cook's visits. The mystery as to the introduction of pigs found on the islands by the great discoverer is lessened when it is remembered that these animals are indigenous to New Guinea.

In his first chapter the author gives a rather sensational account of the first landing of the Russian anthropologist Miklucho-Maclay on the north coast of New Guinea:

"He chose to make his appearance in a somewhat dramatic manner. He was discovered sitting on the beach, on his portmanteau, the ship which had landed him having disappeared during the night. The natives, who were unaware that white men existed in the world, naturally were much astonished at their strange visitor, and immediately ascribed a divine origin to him. This idea was encouraged by Maclay, who pointed to the sky and then to himself. His divine nature was, however, to be proved by some very material tests, two of which took the form of arrows which struck him in the head.

After this he was tied down to a tree, spears were forced in an unpleasant manner down his throat, and the result of his reception was that he nearly died of his injuries."

The details given by Baron von Miklucho-Maclay himself differ slightly from those quoted above. The learned baron states that he, together with two servants, a Polynesian and a Swede, was landed from the corvette Vitias in Astrolabe Bay on September 19th, 1871; and that, after a small hut had been built for him by the ship's artificers, between two Papuan villages, on a promontory occupied by nobody, the Vitias left him on September 26th. At the outset the Papuans wished him to go back, showing him the sea and launching their arrows close by him, but without wounding him. Thanks to his endurance and self-control, he won the confidence of the natives, who named him the "Moon-man," on account of his having once lighted a port-fire when searching for something at night.

About New Britain Mr. Romilly furnishes no information beyond what has been already published some years ago by the Rev. Mr. Brown. He, however, describes well the periodical visitations of the "Duk-duks," and the superstitious ceremonies which are enforced by these fantastic personages. Among the inhabitants of this island the author observed a large percentage of deformities about the hands and feet: "Two thumbs on one hand are commonly to be seen, six toes on a foot, and sometimes only four." Mr. Watt, of Dominica, has recorded similar cases of hereditary transmission, during three generations, of abnormal features amongst liberated slaves from the Congo, and Mr. Layard has noticed analogous malformations in Ceylon.

In New Ireland, or New Mecklenburg as it is called since its annexation by the Germans, the commissioner's experiences were unique. He sailed round the island, nearly three hundred miles long, although only fifteen in breadth, and saw no sign of a river, either large or small; yet Mr. Brown, who has crossed the island backwards and forwards, at points wide apart, at least twice (once with his wife and children), has described his ascending the bed of the river Matakini under Mount Rossel, some ten years ago. On another occasion, when visiting a chief named Nanati at Kapsu on the east coast, the author witnessed the defeat of a neighbouring tribe and the cannibal feast on the bodies of the slain enemies after the battle. "I do not know," writes Mr. Romilly,

"that the fact of a native being a cannibal makes him a greater savage. Some of the most treacherous savages on this coast are undoubtedly not cannibals, while most of the Louisiade cannibals are a mild-tempered, pleasant set of men."

Of the Solomon Islanders Mr. Romilly says that

"the civilizing process which they have received at the hands of the white man during the last thirty years has made terrible savages of them."

"Though newly recruited labourers are examined by a medical man on their arrival in British territory, they are permitted to go back without such examination, to sow the seeds of diseases hitherto unknown among their respective tribes."

"In most parts of the Solomon Islands this introduction of disease has produced a feeling of bitter hatred against white men. To the native mind it appears a premeditated plot to destroy

them." "Should our quarantine laws be broken, we should have recourse to the same measures as those adopted in the Solomons; that is to say, we should certainly fire on any people we saw attempting to land from an infected ship. To the Solomon Islander all white men are infected."

Regarding the arrows, commonly reported to be poisoned, which are used by the islanders, Mr. Romilly and other authorities who have studied the subject have long since come to the conclusion that the so-called poison, if not exactly harmless, is not a deadly composition. The commissioner is supported by Bishop Selwyn and the French committee of inquiry in this opinion. "The best chance," he says,

"for any one who may have been wounded by an arrow supposed to be poisoned, is to take advantage of the five or six days which usually elapse before the appearance of dangerous symptoms to get into a cooler climate."

Mr. Romilly does not seem to have seen the report of his friend Baron Maclay on the poisoned arrows projected by the "Orang-outang-liar" tribes in the forests of Johore from their "sumpitans" (blow-tubes). Baron Maclay purchased quantities of this poison, which proved always to be made of a condensed infusion of the bark of the *Antiaris toxicaria*, to which were added snake poison, strychnine, &c. A small prick from these arrows kills a dog or a cat, the death being accompanied by tetanus or not according to the secondary poisons added to the chief one.

Mr. Romilly's pleasant book is full of amusing experiences and startling anecdotes, but having only skirted the outside of New Guinea it is a pity that he should denounce in such a wholesale fashion the few travellers who have penetrated into the interior:—

"In New Guinea, modern explorers, if they can be dignified by such a title, have gone at their work in a headlong fashion, putting their faith in rifles and tomahawks."

When we call to mind the explorations made by such men as D'Albertis, Comrie, Kiehl, Lawes, Moresby, Stone, Turner, Chalmers, Powell, Forbes, and others, we cannot sympathize with Mr. Romilly's declamation.

Of the Melanesian missionaries the commissioner has nothing but good to report:—

"Whether they make many converts to Christianity I do not know, but the fact that they exercise an influence over their people which in many places makes it safe for a white man to live among them, is at any rate a great practical gain. Missionaries, of whatever denomination they may be, have always been the pioneers of civilization throughout the Pacific."

An excellent map accompanies Mr. Romilly's interesting volume, to which, however, an index is much wanted.

NOVELS OF THE WEEK.

Hurst and Hanger: a History in Two Parts. 3 vols. (Kegan Paul, Trench & Co.)

The Chilcotes; or, Two Widows. By Leslie Keith. 3 vols. (Ward & Downey.)

Martin Ffrench. By John Bradshaw. 3 vols. (Sampson Low & Co.)

Chantry House. By Charlotte M. Yonge. 2 vols. (Macmillan & Co.)

A Daughter of the Gods. By Jane Stanley. 2 vols. (Hurst & Blackett.)

Baylerbay; or, Strangers in Turkey. By Lieut.-Col. J. C. Fife Cookson. 2 vols. (Chapman & Hall.)

Salammbo. By Gustave Flaubert. Englished by M. French Sheldon. (Saxon & Co.)

'HURST AND HANGER' is an attractive picture of a group of families in higher middle-class life, and concerns itself exclusively with the loves and affections of the younger members, coming to an end only when the entire company have been settled off in well-assorted couples, after many chances and changes, and without the slightest reason for anxiety as to their future lot in life. Apart from the usual lottery of love there is not much in the way of incident. The Crimean War removes one or two of the actors in this drama, and of course makes heroes of two or three more. There is a half-hearted villain, who repents in due season, and now and then a trivial accident disturbs the even tenor of the way; but as a rule the action depends upon feminine favours and disfavours, upon proposals and rejections, misunderstanding and making up, marrying and giving in marriage. If all this is not found too sugary sweet, the records of the Hurst and the Hanger should be as delectable to the majority of novel-readers as the most exacting could desire. It is not a rare thing to meet with a story which rests its claims on nothing more exciting than the vicissitudes of domestic affection and conventional courtship, but it is rare to find one in which the feeling is so true and the descriptions so delicate as in 'Hurst and Hanger.' If this is a first bid for approval the author may take heart and persevere.

Mr. Keith tells a good story. His characters are alive, and the action in which they take part is developed in a natural and easy manner. The two widow-heroines of his last book are sisters-in-law, and are of a marriageable age when the story opens, so that the reader has nothing lugubrious to fear from the last word of the title. The weak character of Stephen Prior is cleverly drawn, and his gradual advance to self-knowledge and the comprehension of other people is described with a fair show of skill. Mrs. Tom Chilcote is another lifelike character, for whom the author probably had a living model. Without much incident or intensity, 'The Chilcotes' is entertaining.

'Martin Ffrench' is so epigrammatic as to be flippant, and so laconic as to be spasmodic. It is the sort of story that keeps the mind of its reader always on the stretch, for the style is too smart to be easy in the reading, and the plot is not so engrossing as to make one altogether independent of the manner of unfolding it. The hero was for some time a clerk in a London office—eventually, of course, becoming a partner in the firm—and in London he makes the acquaintance of a great variety of extraordinary personages. The most extraordinary of these is a Scotchman who has travelled round the world, and who continues to speak as broad a dialect as when he first left his native land. He is habitually spoken of and addressed as "Globe-trotter," which seems to serve him as Christian name, surname, and all. He is a philosopher in his way, and, like Mr. Bradshaw, is learned and epigrammatic. So is Martin Ffrench, and so, indeed, are most of the other characters in the story,

which is not remarkable for discrimination.

Miss Yonge's latest story is a study of a theme which is a favourite with her: the development of character as influenced by the lack or possession of a definite creed. She starts with three brothers, all close together in age, of whom the eldest is a typical plucky English boy, the second has a highly nervous temperament, and the third, crippled by an accident in childhood, is the narrator of the family history. The two elders are brought up in the fashion which prevailed in the early years of the present century—a time when the main duty of a parent was to see that his children did their duty (as it was then understood) to him, and one rule was thought to apply equally well to every variety of character. The eldest boy goes prosperously through school and college; the second is sent into the navy, and at the age of seventeen is dismissed on a charge of cowardice at Navarino and general misconduct, and takes refuge from the reproaches of a Spartan mother in a house of business, while his brother enjoys life as the heir to an estate in the country, to which their father has succeeded unexpectedly in middle age. About this time occur those ecclesiastical stirrings of which the 'Tracts for the Times' and the 'Christian Year' were among the literary fruits. Also there is a ghost of the first order in Chantry House, the new abode of the family. Poor Clarence, the unsatisfactory brother, is the one to whom the revival of a less austere form of religious thought brings the most benefit, and who at the same time, in virtue of his sensitive disposition, is most *en rapport* (this is the technical phrase, we believe) with the disembodied spirit. Under these influences, and with the unfailing kindness of his brothers and sister, who see (what the parents do not) that his weaknesses are due to temperament rather than to character, he develops into a self-reliant and trustworthy man, while the easy-going elder, to whom the exercise of all the manly virtues is a matter of course, makes shipwreck of his fortunes. This is a slight outline of one of the most substantial stories that Miss Yonge has produced for some time. Of course there is a good deal of "Churchiness," more than will please all readers; though even here the author's sense of humour keeps her from being "goody." The primitive fashions of a country church—its choir of bassoon, clarinet, and fiddle, its anthem, the objection of the farmers to the application of church rates for any other object than the encouragement of the destruction of vermin, and so forth—are described in a manner worthy of Mr. Hardy. But, though the ghost is an important element in the story, we hope Miss Yonge will not often reproduce the transactions of the Psychical Society in her future tales. Somehow, one has a feeling that if this kind of thing is to be allowed, anybody could write novels. Of course there are a few slight inaccuracies. Bishop Blomfield's appointment to the see of London, and (if we mistake not) the appearance of 'Tom Cringle's Log,' are antedated. Dante and Tennyson are misquoted, and a well-known passage of Dryden, which heads chap. xx., is ascribed vaguely to "Song." The follow-

ing sentence conveys a very different idea from what is intended: "Being weak and gentle, her stepsons and daughters still ruled over Chantry House." Ladies who have as many irons in the fire as Miss Yonge has should at least keep some one to look to the polishing.

'A Daughter of the Gods' is very pretty. That is a description which specially suits the easy-flowing, love-making story, in which the author is disposed on the whole to take cheerful views of life, or at any rate to make nice people happy for ever afterwards. The divinely tall and fair young lady is one Verena, who falls into the clutches of a villain at the age of sixteen, and subsequently meets an ideally perfect middle-aged man, whose love is proof against every strain, and whose confidence in Verena is finally rewarded. The daughter of the gods endures much sorrow, and all through the story there are stern black-bearded kings, and one or two sharp-tongued queens, waiting to see her die. But Miss Stanley does not let her die. Amongst other good points in the book there are many clever little feminine touches which make the female characters stand out and live. The heroine's spiteful friend Kate, who ensnares her future husband on the Underground Railway, is a capital sketch.

The Russo-Turkish war affords an abundance of materials for military romances, and Col. Cookson possesses the qualification of being well acquainted with the geography and history of the struggle, and is familiar with the Turks and their ways. The result is a novel which is coherent and fairly interesting, though there is little of stirring incident in it and the plot is of the slightest. The characters also are commonplace, though in one instance, that of an old lady who goes to Turkey in administrative charge of an ambulance, there is the merit of realism. Col. Cookson's picture of the character of a gay, thoughtless, good-natured, but selfish young widow is likewise happy and clever. There is one character, however, which is decidedly overdrawn—that of the licentious, unprincipled young baronet, who coolly invites a young lady represented as pure, modest, and with no more than an average amount of female vanity, to become his mistress. Men of the world seldom make such mistakes as this; besides, the villainy of the man is sprung upon us, the story not having led up to such a *dénouement*. The style is smooth enough, but there is a consistent substitution of "will" and "would" for *shall* and *should*. The most noticeable part of the book is the historical and political portion. We confess, however, that we are not over fond of a novel with a purpose, and that 'Baylerbay' evidently is.

It is difficult to see what the English reader wants with 'Salammbô.' It is in the original a wonderful, a very wonderful book, exercising on those who can read it at all a fascination not easily to be exceeded. But this fascination depends, not indeed entirely, but in very large measure, on the effects of the gorgeous mosaic of Flaubert's style—effects which not one translator in ten thousand can hope to reproduce. As for Mr. Sheldon, we do not, of course, know whether he hoped to do this or not; but if he did so

hope, he was a very sanguine person. It was, we think, Dryden who first pointed out the very obvious truth that, though it is well that a translator should know the language he is translating from, it is absolutely indispensable that he should know the language into which he is translating. Mr. Sheldon's knowledge of English (as the irregular form of his title may, perhaps, suggest at the outset) is not exactly perfect. A single example may suffice to gauge his power of rendering his author. "*La lumière arrivait effrayante et pacifique cependant, comme elle doit être par derrière le soleil dans les mornes espaces des créations futures,*" is a fine and characteristic example of Flaubert's style. Mr. Sheldon renders it: "The light entered *frightful* and yet *pacific*, as it *should be from behind* the sun in the gloomy regions of future creations." Here the italicized words are actually mistranslations of sense, and the whole is about as awkward a version as can well be imagined. No one who could be guilty of such a travesty need meddle with Flaubert. The book has a brief preface by another hand, Mr. Edward King. It gives an account of Flaubert's life and writings, and, though a little better written than the translation, is also full of gallicisms. Of its criticism the less said the better. To compare 'Salammbô,' of all books in the world, to "an exquisite piece of Greek sculpture" is an eccentricity which the most fervent admirers of Flaubert can only excuse on the supposition that the writer, liking Flaubert and liking Greek sculpture, considered his liking to be a sufficient middle term between two things which are poles asunder.

OUR LIBRARY TABLE.

DR. DALY'S *Radical Pioneers of the Eighteenth Century* (Sonnenschein & Co.) does not fulfil the promise of the title. The book is chiefly made up of comments upon and anecdotes of Horne Tooke, whose name appears upon the second page and upon the last but one, and who is treated as tenderly by Dr. Daly as he was by Mr. Thorold Rogers. Now, Horne Tooke was a notable man in his day, but he was not the most important man of his age. Moreover his failings are greater and more serious than Dr. Daly admits. He says that Horne Tooke "had also quarrelled with Sheridan and Fox on the same ground which led him to break with Wilkes—their licentiousness and extravagance." As a matter of fact, Horne Tooke was as licentious as any one of the three. Not only is the book faulty as regards the account of Horne Tooke, but it is most inaccurate in other respects. We are told in the preface that it has been prepared for the instruction of young men desirous of learning something about their country's history. The author says "it is the result of several years of miscellaneous reading of the pamphlets and histories of that period which lies between 1688 and 1815." It is also stated that "foot-notes and other references, which often confuse the reader, are, for the most part, avoided." References, if used by Dr. Daly, would have had the further drawback of revealing that much of his book is copied. Indeed, we have read parts of page after page elsewhere. To show how some material is appropriated without acknowledgment from other works let the following sample suffice. The subject is the Monks of Medmenham, and the extract from Dr. Daly's book will be placed alongside of one from a book to which he seems to be largely indebted, which he never mentions, and which is entitled 'Wilkes, Sheridan, Fox: the Opposition under George III.'—

Radical Pioneers.

To be one of the twelve who played a leading part in their blasphemous orgies was the ambition of men of fashion in those days, and required on the part of the successful competitor a certain pre-eminence in wickedness. A vacancy having occurred, two men who had undergone their novitiate, competed for the honour of election. They were Lord Sandwich and John Wilkes. As the greater reprobate of the two, Lord Sandwich was chosen. Wilkes avenged himself by a practical joke, which was forgiven by one, at least, of the community. He confined a baboon, dressed to represent the Evil One, within a chest in the room, which held the ornaments and utensils of the table over which he had charge. While the revellers were feasting and uttering impious jests, Wilkes let loose the animal by means of a cord attached to the corner of the box, the end of which was artfully concealed under his chair, at the very moment Lord Sandwich was invoking his Master the Devil. The baboon, as terrified as the most awe-stricken of persons, bounded into the room, and by chance leaped upon Lord Sandwich's shoulder. The consternation was indescribable; the company believed that the Devil in person had answered the summons. There was a general stampede among those who were not too drunk to rise to their feet. Fearing at the moment his end was come, the wicked nobleman recanted his former utterance, protesting that he did not mean what he said, and praying to Heaven for mercy with all the fervour of a cowardly sinner. A window being opened, the baboon escaped through it; the revellers recovered their spirits and resumed their orgy; but Lord Sandwich never forgave Wilkes for the fright, and especially the ridicule it had procured him. After this incident, popular feeling became so strong against the Monks that it was considered prudent to dissolve the society, for the adventure was noised abroad and lost nothing in repetition. The founder some years afterwards built a church, and selected the top of the hill for its site, because an edifice placed there looked well from the windows of his house. Whereupon Wilkes wrote: "Some churches have been built from devotion, others from parade and vanity; I believe this is the first church which has been built for a prospect."

The foregoing passage illustrates what Dr. Daly means in the preface where, before remarking that foot-notes and references puzzle the reader, he says that, after several years' miscellaneous reading, "the old materials have been shaken up, sifted, and carted to a clear spot." But Dr. Daly does not even copy correctly. He says that Lord Bute made Lord Sandwich his Chancellor of the Exchequer, and goes on to write about "the incompetence of this hereditary legislator." Sir Francis Dashwood was Lord Bute's Chancellor of the Exchequer. The publication of No. 45 of the *North Briton* is referred to more than once. On one page the date is given as the 2nd of April, 1768, on another as the 23rd of April, 1768, whereas the proper date was the 23rd of April, 1763. Dr. Daly has strange notions about things as well as dates. He begins his twelfth chapter with this sentence: "Revolution means nothing more than the transfer of political power from one set of holders to another." Thus the country passed through a revolution the other day without being conscious of the fact when Mr. Gladstone succeeded Lord Salisbury as Prime Minister. The mistakes and curious statements of Dr. Daly are so many

Wilkes, Sheridan, & Co.

To be one of the twelve who played the leading parts in this horrible travesty was the ambition of the men of fashion in those days, and required, on the part of the successful competitors, pre-eminence in wickedness. A vacancy having occurred, two men who had undergone their novitiate, were candidates for what, in the depravity of their minds, they deemed a distinction. They were Lord Sandwich and John Wilkes. As the greater reprobate of the two, Lord Sandwich was chosen. Wilkes avenged himself by a practical joke. Confining a baboon, dressed according to the common representations of the Evil One, within a chest in the room wherein the profane revellers were feasting and uttering impious jests, he let the animal loose at the moment Lord Sandwich invoked his Master the Devil. The confusion was indescribable; the company believed that the Devil in person had answered the summons. The baboon, as terrified as the most awe-stricken of the party, bounded about the room, and by chance leaped upon Lord Sandwich's shoulders. The wicked nobleman recanted his former utterances, protesting that he did not mean what he said, praying to Heaven for mercy with all the fervour of a cowardly sinner. A window being opened, the baboon escaped through it; the revellers recovered their spirits and resumed their orgy; but Lord Sandwich never forgave Wilkes, to whom the trick was attributed, for having caused him such a fright. The adventure was noised abroad, and lost nothing in repetition; that Satan had actually appeared to his worshippers was generally believed. So strong was the popular feeling that it was considered prudent to dissolve the society and allow the building to fall into decay. Several years afterwards Sir Francis Dashwood, with the levity which prompted him to establish the popular feeling that it was considered prudent to dissolve the society and allow the building to fall into decay. He selected the top of a hill for the site, because an edifice placed there looked well from the windows of his house. Whereupon Wilkes wrote: "Some churches have been built from devotion, others from parade and vanity; I believe this is the first church which has been built for a prospect."

as to deprive his book of all value. One of his objects in writing it has, however, been attained. This is to make public his protest against "the villainous compound" sold under the name of "coffee" in modern coffee-houses.

MESSRS. F. WARNE & Co. send us a new edition of *Nuttall's Standard Dictionary of the English Language*, "revised, extended, and improved throughout" by the Rev. James Wood. The "80,000 references" (i.e. words explained) which the former edition claimed to contain have been increased to 100,000; the definitions have been amplified and corrected; and three new features have been introduced, viz., the indication of the etymologies, a number of wood-cut illustrations, and lists of geographical and classical proper names with their pronunciation. It would be rash to say that the work, even in its new and greatly improved form, is quite entitled to the ambitious designation of a "standard dictionary," but, considering its low price, its excellence is certainly surprising. There are few English dictionaries costing three or four times as much which can, on the whole, be pronounced superior to it. The definitions are remarkably full, and seem in general to be as accurate as in most other single-volume dictionaries. We have, however, observed many instances in which unauthorized senses are assigned to words, or in which senses generally current have been overlooked. For example, one of the meanings given to *zodiac* is "a girdle"; the penny-a-liner's use of *transpire* for "to happen" is recorded without any mark of reprobation; and *biffin* is defined only as "a baked apple pressed flat." *Autopsy* appears only in its un-English form "autopsia," and its medical application is not mentioned at all, though this is the only use of the word which is not obsolete. As usually happens in dictionaries, the earlier letters of the alphabet contain a larger proportion of technical words than the rest of the book; *antitragus* and *co-versed-sine*, for example, are inserted, while *tragus* and *versed-sine* are omitted. In the etymologies Mr. Wood has not always followed the best authorities, but he has shown praiseworthy caution in omitting many of the questionable derivations given in most other dictionaries. The notation used to indicate the pronunciation does not aim at great precision, but it has the merit of being intelligible at a glance. The book is well printed and bound; the woodcuts are fairly good, and for the most part useful, though we do not see why the word *eye* should be "illustrated" with a picture of a human eye. On the whole, we should say that people who are not trained scholars will probably find Mr. Wood's new edition of Nuttall better suited to their special needs than any other English dictionary hitherto published.

On seeing Mr. Andrew Lang's name on the back of a shilling "dreadful" a critic is at once tempted to wonder what induces a writer of his fastidious temperament and whimsical humour to write a sensational story. Nor, except as affording proof of his versatility, is the result calculated to justify his new departure. Readers of this type of fiction demand more vulgar horrors, more full-bodied sentiment, more passion than Mr. Lang could possibly furnish unless he were to distort the entire character of his talent. His quaint learning, his mock-heroics, his peculiar use of quotations, will be thrown away—or we are greatly mistaken—on the admirers of the late Mr. Fergus. But the serious defect in his tale is the absence of reality or vitality about any of the personages who figure in it. With the exception of Mrs. St. John Deloraine, a flighty philanthropist whose vagaries are most humorously described, the *dramatis personæ* are mere shadows. Indeed, when we come to the recital of the misdeeds of the aristocratic villain who gets himself tattooed all over to personate the claimant to a property, who murders that claimant, and is beheld in the act by a crazy inventor who for this once suc-

ceeds in making his flying machine work, we begin to think that Mr. Lang is laughing at us. But then he laughs so often at himself in these pages that this is perhaps excusable. A curious feature in *The Mark of Cain* (Bristol, Arrow-smith) is the abrupt fashion in which the love passages are hurried over. It is as though Mr. Lang regarded the whole matter as rather a bore, and relapsed with a sigh of relief into the ordinary *persiflage* of unimpassioned dialogue. Who but he, for example, could write such a passage as this?—"There are many young ladies in the refreshment-bar at Swindon. There they gather, numerous and fair as the sea-nymphs—Doto, Proto, Doris, and Panope, and beautiful Galatea. Of them Maitland sought to be instructed." Or, again, who but Mr. Lang, in a work of this kind, would speak of a lady "fleeting nimbly up the steep stairs, and leaving, like Astræa, as described by Charles Lamb's friend, a kind of rosy track or glow behind her from the chastened splendour of her very becoming hose"? This trifling degenerates into far-fetched flippancy at times, as, for example, when he tells us how Maitland after a sea voyage "faltered over the soles, and failed to appreciate the cutlets and turned from the noblest *crûs* (including the widow's *crûs*, those of La Veuve Clicquot)." The brief allusions to Oxford life and thought to be met with in these pages are invariably pointed and amusing. In short there is no lack of cleverness in 'The Mark of Cain'; but we are constantly reminded of the old saying as to the inadvisability of using a razor to cut a pudding.

MESSRS. BEMROSE have sent us a neat reprint of *The Looking-Glass: a True History of the Early Years of an Artist*, "by Theophilus Marcliffe." To this are added an appendix and notes by Mr. F. G. Stephens, that are highly interesting if a trifle lengthy. They show a wonderfully minute knowledge of the history of English art and artists, illustrious and obscure, at the beginning of the century. "Theophilus Marcliffe" one knew to be Godwin, but Mr. Stephens proves with superabundant learning that Mulready is the hero of the tale, and that the tale is a true story. The little volume is well worth the attention of all who care about the annals of English art.

We have on our table *Winning the Victory*, by E. Everett-Green (Nelson),—*An Ascent of Parnassus by Way of Mendacia*, by G. St. Columb (Remington),—*A Canterbury Pilgrimage*, by Joseph and Elizabeth Pennell (Seeley),—*Buz*, by M. Noel (Simpkin),—*The Last Drop of '68*, by an Irish Bramwellian (Dublin, Hodges),—*Too Fat*, by L. Lovart (Simpkin),—*The White Angel of the Polly Ann*, by J. L. Robertson (Blackwood),—*Seized by a Shadow*, by R. Mullion (Griffith & Farran),—*Khartoum and Thither: a Poem* (Manchester, Heywood & Son),—*Parodies*, Vol. II., collected by W. Hamilton (Reeves & Turner),—*The Romance of Dennell*, by J. R. Mozley (Kegan Paul),—*Our Friends in Paradise*, by S. C. J. (Wells Gardner),—*Hinduism Past and Present*, by J. M. Mitchell, LL.D. (R.T.S.),—*An Exposition of the Thirty-nine Articles of the Church of England*, by R. L. Cloquet (Nisbet),—*Die Echte Bibel und die Falsche*, by C. Radenhausen (Nutt),—*Die Vollendung des Sokrates*, by Dr. H. Romundt (Berlin, Stricker),—*Les Archives de la Ville de Honfleur*, by C. Bréard (Paris, Picard),—and *Edouard Turqueti, 1807-67*, by F. Saulnier (Paris, Germais). Among new editions we have *Celestial Motions*, by W. T. Lynn (Stanford),—*Handbook to the Grammar of the Greek Testament* (R.T.S.),—and *The Vegetable Garden*, by M. Vilmorin-Andrieux, edited by W. Robinson (Murray).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hood's (Rev. A.) *The Prophet of Nazareth and his Message*, cr. 8vo. 3/6 cl.
Powell's (Rev. A. H.) *God speaking in Nature*, cr. 8vo. 5/ cl.

Shedd's (W. G. T.) *The Doctrine of Endless Punishment*, 5/
Taylor's (C.) *The Teaching of the Twelve Apostles*, 8vo. 6/ cl.
Taylor's (Rev. W. M.) *Joseph the Prime Minister*, cr. 8vo. 6/
Thompson's (Rev. F.) *Short Family Prayers*, 12mo. 2/ cl.
Van Dyke's (J. S.) *Theism and Evolution*, cr. 8vo. 7/6 cl.
Wadsworth's (B.) *Authorized New Testament and Revised*
Contrasted, 12mo. 2/ cl.
Wollaston's (A. N.) *Half-Hours with Mohammad*, cr. 8vo. 6/

Law.

Solberg's (T.) *Copyright, its Law, &c.*, 4to. 15/ cl.

Fine Art.

Gee's (G. E.) *Goldsmith's and Silversmith's Handbook*, 7/

Poetry and the Drama.

Davidson's (J.) *Bruce, a Drama*, 12mo. 2/6 cl.
King's Quair (The), by King James I. of Scotland, modernized
by W. Mackean, 4to. 3/6 cl.
Shakespeare's Works, Pictorial Edition, in Eight Monthly
Volumes, Tragedies, Vol. 1, roy. 8vo. 6/ cl.
Shakespeare's Works, Text revised by Rev. A. Dyce, Vol. 7,
8vo. 9/ cl.

Music.

Brown's (J. D.) *Biographical Dictionary of Musicians*, 15/ cl.
History and Biography.
Martin Tupper's *Autobiography: My Life as an Author*, by
M. F. Tupper, 8vo. 14/ cl.
Larkin's (H.) *Carlyle and the Open Secret of his Life*, 14/ cl.
Geography and Travel.
Barrow's (J.) *Mountain Ascents in Westmoreland and*
Cumberland, cr. 8vo. 7/6 cl.
Gardiner's (A.) *The Instructive Geography*, 12mo. 2/6 cl.
Henry's (B. C.) *Ling-Nam, or Interior Views of Southern*
China, cr. 8vo. 6/ cl.

Philology.

Bryan's (C.) *Key to Exercises in Latin Prose*, 12mo. 3/6 cl.
Calais's (A. J.) *Wellington College French Exercise Book*, 3/6
Ilud (The), edited with Notes, &c., by W. Leaf, Vol. 1,
Books 1-12, 8vo. 14/ cl.
Trial and Death of Socrates, trans. by F. J. Church, 12mo.
4/ cl. (Golden Treasury Series.)

Science.

Churchill's *Technological Handbooks: Oils and Varnishes*,
ed. by J. Cameron, cr. 8vo. 7/6 cl.
Facey's (J. W.) *Practical House Decoration*, 12mo. 2/6 cl.
limp. (Weale's Series.)
Greaves's (J.) *A Treatise on Elementary Statics*, cr. 8vo. 6/8
Von Ziemssen's *Handbook of General Therapeutics*, Vol. 5, 16/

General Literature.

Black's (W.) *White Heather*, cr. 8vo. 6/ cl.
Blind's (M.) *Tarantella, a Romance*, cheaper edition, 6/ cl.
Carnegie's (A.) *Triumphant Democracy*, 8vo. 6/ cl.
Conder's (A.) *The Discontent of Ireland*, cr. 8vo. 6/ cl.
Conway's (H.) *Living or Dead, a Novel*, 3 vols. cr. 8vo. 31/6
Cook's (K.) *Love in a Mist*, 2 vols. cr. 8vo. 21/ cl.
Court Royal, by Author of 'Mehalah,' 3 vols. cr. 8vo. 31/6 cl.
Daunt's (W. J. O'Neill) *Essays on Ireland*, cr. 8vo. 5/ cl.
Gray's (M.) *A Life's Trouble*, cr. 8vo. 5/ cl.
Hester's *Venture*, by Author of 'The Atelier du Lys,' 3 vols. 21/
Interrupted, by Fanny, cr. 8vo. 5/ cl.
James's (H.) *The Portrait of a Lady*, 3 vols. 18mo. 6/ cl.
Mac Donald's (G.) *What's Mine's Mine*, 3 vols. cr. 8vo. 31/6
Montagu's (Lord K.) *Recent Events and a Clue to their*
Solution, 8vo. 12/ cl.
Murray's (E. C. G.) *Queer Stories from Truth, First Series*, 2/
Princess Napraxine, by Ouida, new edition, 12mo. 2/ bds.
Russian Storm-Cloud (The), by Stepiak, 8vo. 12/6 cl.
Scott's (Sir W.) *Heart of Midlothian*, roy. 8vo. 7/6 cl.
Sturge's (C.) *Southwood, a Tale*, 12mo. 3/6 cl.
Woodfall's (J. R.) *The Great Commotion*, cr. 8vo. 5/ cl.

FOREIGN.

Theology.

Fischer (A. F. W.) *Kirchenlieder-Lexicon*, Part 1, 3m.
Santi (F.) *Prælectiones Juris Canonici*, Books 3-5, 7m. 40.

Fine Art.

Alt (C.) *Die Grenzen der Kunst u. die Buntfarbigkeit der*
Antike, 4m.
Dumas (F. G.) *Catalogue Illustré du Salon*, 3fr. 50.

History and Biography.

Gindely (A.) *Waldstein während seines ersten Generalats*,
Vol. 1, 8m. 40.
Maugras (G.) *Voltaire et J. J. Rousseau*, 7fr. 50.
Merignac (E.) *L'Histoire de l'Ecriture*, Vol. 2, 20fr.
Quinet (E.) *Lettres d'Exil*, Vol. 4, 3fr. 50.
Zmigrodski (M. v.) *Die Mutter bei den Völkern d. Arischen*
Stammes, 6m.

Geography.

Fischer (T.) *Beiträge zur Geschichte der Erdkunde*, 10m.

Philology.

Keller (O.) *Der Saturnische Vers*, Part 2, 1m.
Lehmann (C. A.) *Quæstiones Tullianæ*, Part 1, 3m.

Science.

Kittler (E.) *Handbuch der Elektrotechnik*, Vol. 1, Part 2,
10m.

General Literature.

Maupassant (G. de) *La Petite Roque*, 3fr. 50.

WHO WAS THOMAS BERCUCLA, TYPOGRAPHUS?

Vermont Villa, Burlington.

In the opening number of the *Bibliographer*, December, 1881, Mr. William Blades, in an interesting article on this hitherto unrecorded London printer (1520-25), asks the question, "Who was Bercula?" My late father, who took a great interest in the early English printers, shortly afterwards formed an opinion on the subject, and wrote out the following reply to Mr. Blades; but having mislaid the

manuscript, the matter was forgotten for some time. About a year ago he mentioned it to me, and the manuscript was hunted for in vain. He then expressed his intention of re-writing it, but his failing health prevented his doing so. In process of arranging his papers after his death I have fortunately found it, and as I understand the question has not yet been settled, I trust you will consider the article worthy of publication. I may add that my father has left a quantity of essays in a more or less complete state, many of which will, I hope, see the light in due time.

HENRY N. STEVENS.

THOMAS BERCUCLA.

Our friend Mr. William Blades in his facetious paper on 'Thomas Bercula, Typographus,' in a late magazine, owns himself baffled and haunted by the name of this unrecorded and unknown early London printer. If Mr. Blades, with his abundant knowledge of early English printing and printers, will step back into the past (a thing he can do as easily as any other man living) a little more than three and a half centuries, and in Fleet Street enter the old printing house of Pynson under the sign of the George, he will probably find a simple solution of his self-irritant conundrum. While he has gone in there, let us outsiders at his expense indulge in a little imaginary conversation carried on between that ancient and this modern master of printing.

MR. BLADES (*entering with cap in hand and modestly approaching a reverend and veteran printer, seated on an old-fashioned and snug fire-side settle, with proof-sheets before him*). Morrow to thee, good Master Pynson. I greet thee well, and rejoice to see thee still able and mindful in correcting and amending the faults of others, at the same time that thou art making comelier the pages that are unsightly. I have come laden with a querie for thy solution, and with it crave thy indulgence, and pray that thou wilt resolve it for me.

MASTER PYNSON (*smiling through a labyrinth of wrinkles in a countenance sicklied o'er with the pale cast of thought*). Right welcome art thou, my young Blade. If I am caught by thee scoring the faults of others, thou well knowest that I am not unmindful of mine own, which are legion. Thou hast ever the favour of neighbour Wynken and myself both, for that thou hast with painful reverence and industry recorded the life and worldly deeds of our old worthy Master Caxton. Mayest thou live to do the same, as far as truth and honour permit, to us his unworthy successors! And now, pray what is thy querie, my precocious? If it be any thing pertinent or pertinent to our Master William, I warrant thee either Wynken or thy humble servant will gladly resolve it for thee, for we still mind him well and sweetlie.

BLADES. Thanks, most reverend friend. I confess that I am perplexed, and my mind is haunted with the name, new to me, of a printer in London who styles himself "Thomas Bercula, Typographus." Two editions, at least, of Whitinton's 'Vulgaria,' 1520 and 1525, have manifestly seen the light from your presses, within the past quinquennial. With half an eye one may see that the printing is without doubt Master Pynson's, and yet this *novus homo* of a London printer writes of his book as printed "cum typis nostris." I own myself puzzled, good Master Pynson, for not to know Bercula, a living London printer who writes learned prefaces in a dead language, argues a professed expert in early English typography to labour with shortcomings in his knowledges. Pray do you know this hyperion or prodigy? And will you kindly tell me of him and his circumjacent proclivities?

PYNSON. Aye, aye, my son, well I know Bercula, and I chuckle within my shaking sides that thou before me ownest thyself a stranger to him. He is even now in the chapel at this moment, endeavouring some big achievement. Familiarly I call him my "Diminutive," in jocosse contrast to his person, because of his name. Only yesternight at supper I was making merrie over his fad of rendering his diminutive into the vulgar Latin of Bercula. A boy I used to call him my Little Bertie, and now that he hath attained an altitude of nearly two ells he calls himself Bercula. I predict that he will outgrow this youthful pleasantrie, and will ere long become a great man and a great printer under his own name of Thomas Berthelet. Will you bide a while and sup with us?

This imaginary conversation had proceeded no further when Mr. Blades was observed under the George, his face all over smiles, taking leave of the venerable Pynson, with Bercula at his elbow, enjoying a broad grin.

HENRY STEVENS, of Vermont.

THE SPRING PUBLISHING SEASON.

MESSRS. BUTTERWORTH have nearly ready for publication the following law works, viz.:—the tenth edition of Stephen's 'Commentaries on the Laws of England'; the sixth edition of Davis's 'County Court Practice' (embodying the new rules); and the third edition of Pritchard's 'Admiralty Digest.'

In the revision of a new edition of 'Light and Air,' by Mr. Banister Fletcher, M.P., which Mr. Batsford has in the press, the author has had the assistance of Mr. E. U. Bullen, barrister-at-law.

THE BOLEYN FAMILY.

Barnard Castle.

THE interest which attaches to anything connected with Anna Boleyn is my excuse for asking leave to note a point hitherto, I think, unnoticed in connexion with her family.

The will of Sir William Boleyn, quoted by Mr. Round as proving that Sir Thomas, the father of Anna, was the eldest, mentions the names of three other sons, James, Edward, and William, the last being at that date, 1505, under age.

My present concern is with Edward. The heralds' visitations and various early pedigrees admit his existence, and marry him to one Anna, the daughter of a Sir John Tempest, this match being the one point on which, as far as I am aware, all are agreed. The issue of the marriage in some cases is given as four coheresses, and these authorities are followed by Blomefield in his 'History of Norfolk.'

A few to the four daughters add a son, but leave him unmarried, as, for instance, MS. 71, Queen's College, Oxon. Davie in his Suffolk Collections (Brit. Mus. Add. MS. 19,119) marries this son Edward to Ann Paris, of Linton, but cuts him off without issue.

Now, in regard to these various stories, something I think can be proved. There is in the Record Office an Inquisition P.M. on a Sir Edward Boleyn, Knt., dated 38 Henry VIII.; an abstract of it can be seen in the British Museum (Cole's 'Escheates,' vol. ii. p. 265). It sets out that he died the 28 Henry VIII. seized of the ninth part of very large estates in Lincolnshire, and was succeeded by his son and heir, Edward Boleyn, aged at that time twenty-one years or over.

The whole of these Lincolnshire manors are enumerated in a fine levied Mich. 3 Edward VI. (Record Office, Fine Index 231) by Edward Boleyn, Armiger, and Agnes his wife, in favour of Thomas Devenyash, Esq., and Edward Devenyash, Gentleman. It may be said that there is no evidence that the Sir Edward Boleyn of the inquisition was the son of Sir William and the uncle of Anna; I think that there is.

In 1474 the greater part of the property referred to in the inquisition and the fine was held by Richard Wells (Record Com. Inquis. P.M., vol. iv. p. 373), who was the brother of Allenora Wells, the wife of Thomas, Lord Hoo, the grandfather of Sir William Boleyn, and this Allenora had a daughter Elizabeth Hoo, married to a Sir John Devenyash, and a sister Catherine married to a Robert Tempest.

If I am right in my conclusion the direct line of the Norfolk family is brought down to 1549 with a prospect of continuance, for it is possible that Sir Edward may have had other sons, and it is as likely that Davie should have been in error in regard to his eldest son being childless as he clearly is in regard to the name of his daughter-in-law. A husband is given by Blomefield and others to each of the four daughters of Edward Boleyn the elder: to Ann, Nicholas Shadwell; to Ursula, — Pigg; to Elizabeth, Thomas Payne, of Heringham; and to Maria, John Bampton, of Bampton, Norfolk; and proof of any date relating to these people would be of interest. At present I know only of this. In the Elizabethan State Papers, Domestic Series, 1595-97, there is a grant to Thomas

Sterne and Amy his wife, daughter of Mary Boleyn, and grandchild of Sir Edward Boleyn, "of Her Majesty's special favour."

Will you permit me to add that I have been for some years collecting materials for a history of all the families of the surname of Bullen in the United Kingdom, and for references to documentary evidence before 1700 of any kind relating to this subject I shall be very greatly obliged. I wish, if I have time, to work out the history of one family name on the basis of actual proof. The conclusions I have so far arrived at have been quite unexpected, but nothing whatever has come to light to show that the family of Queen Anna is still in existence in the male line.

MARK W. BULLEN.

'A LEFT-HANDED MARRIAGE.'

MRS. OSCAR BERINGER writes:—

"My attention has been drawn to a review of my novel, 'A Left-handed Marriage,' which appears in the current number of the *Athenæum*, in which your reviewer states: 'There are several scenes in "A Left-handed Marriage" which offend, notably that in which Maurice unjustifiably forces his way into a young lady's bedroom.' No such scene exists in the novel—it is solely evolved out of your reviewer's imagination, and I must request an apology and retraction in the next issue of the *Athenæum* of so wantonly unjust and untrue a statement, which is calculated to damage my reputation both as an authoress and as a woman."

We are extremely sorry for the mistake we have made. We were misled by reading too hastily the preliminary description given by Mrs. Beringer on pp. 171-2 of her first volume:—

"Glancing at his watch in the moonlight, he found that it was already half-past eleven. It was a lovely night. The moon shone brightly, and was but momentarily obscured by light, fleecy clouds hurrying busily by. An irresistible longing stole over Maurice to pass Felicitia's windows. As he crossed the plantation which faced her sitting-room, he saw that a lamp was burning on the table and that the window was open. He was incapable of resisting the temptation of ascertaining whether the room was occupied. Pretending, with plausible casuistry, that the safety of the castle depended upon his doing this, he advanced noiselessly over the grass and reached the window. The lamp burnt dimly, but its rays fell on a slender, white-robed figure lying extended on a couch in the attitude which had never faded from Maurice's memory—the head thrown back, the lovely, rounded arms, from which loose sleeves fell away, lightly clasped behind it, the whole the very embodiment of fascinating languor. The Princess lay so motionless that he could not determine whether she was asleep or awake."

We failed to observe the word "sitting-room," and fancied the apparently sleeping princess was lying in her bedroom. Of course, we wholly withdraw our criticism of the incident, apologizing to Mrs. Beringer for our misconception, and we regret the annoyance it has caused her the more as we were unable to praise her novel.

Literary Gossip.

In the new edition of Mr. John Morley's works now being published by Messrs. Macmillan & Co. the 'Critical Miscellanies' will occupy three volumes, instead of two as originally announced, and will include several essays not previously collected. Among these will be those on W. R. Greg, George Eliot, Carlyle, and Mark Pattison, which appeared in *Macmillan's Magazine* during Mr. Morley's editorship, and the essay on Emerson which formed the introduction to Messrs. Macmillan & Co.'s recent edition of Emerson's works.

THE International Literary and Artistic Association will not hold its next congress at Stockholm this year, as had been arranged, but at Geneva, on the 18th of September. The subjects to be discussed will comprise the right of property in "lettres missives"; the agreements as to

publication and the relations between authors and publishers; the right of property in the titles of literary and scientific productions; and the assimilation of the right of translation with that of production.

THE Trustees of the British Museum are about to publish a classified catalogue of all the new European and American works, with the exception of fiction, which have been received into the Museum Library since the 1st of January, 1880. This catalogue, which has been compiled by Mr. George Fortescue, the Superintendent of the Reading Room, will be the largest classified catalogue of general literature in existence, and, though primarily intended for the use of Museum readers, will, from the nature of its contents, appeal to a far wider public.

PREBENDARY RANDOLPH, who has just issued Bishop Stafford's register, now proposes, in continuation of his labours on the Exeter episcopal registers, to deal with the registers of Bishops Bronescombe and Quivil. These MSS. are of exceptional interest and value; Bishop Bronescombe's register commences the series and dates from A.D. 1257. The volume will be issued at a subscription price of half a guinea, and intending subscribers may send their names to Ringmore Rectory, Kingsbridge.

RECENT additions to the manuscripts in the library of the British Museum include, among others, the following volumes: Correspondence of Robert Brown, secretary of the Linnæan Society and Keeper of the Botanical Department in the Museum, ending in 1858; Journals of Tours in England and Abroad, by W. G. Maton, M.D., 1799-1829; Journal of Prof. C. Smith on a Voyage to the Congo, 1816; Proceedings of the Royal Society Club, 1775-84; Extracts from Registers of the Dominicans in England and Wales, by the Rev. C. F. R. Palmer; Verses copied by L. Sterner, of Biel, 1514 and 1518; Journals and Papers of Dr. W. B. Bakie, of the Niger expedition, 1854-57; Dr. R. H. Traquair's Swiney Lecture on Geology, 1884; Horæ, French art, fifteenth century; Minute Book for the Journal of the House of Lords, 1660; Account Book of Rachel Pengelly at Finchley, &c., 1693-1709; Correspondence and Papers of Dr. Conyers Middleton, author of 'The Life of Cicero,' 1718-50; 'Kampf und Sieg,' a cantata on the battle of Waterloo, by C. M. von Weber, 1815; Letter-Book of Sir John Holles, afterwards Baron Houghton, 1598-1617; Liberties of the Miners of the Peak, 1288, &c.; Papers on the appearance of a Sea-serpent, 1885; Sketches in Northamptonshire, by T. Eayre, 1721; Journal of the Campaign in Portugal, 1811-12, by J. Westcott, bandmaster 26th Regiment; Liber Valorum of Crown Lands, 1541-2; Subsidy Accounts, 1555-70; Proceedings in the Treaty between England and Spain, 1604; Proceedings in Parliament, 1629; Accounts of the family of Ariosto, 1480-1519; 'Al Paisan,' a "librett de vers in lengua Mudnesa," 1570; Memorandum Book of Col. J. Baines, a Parliamentary officer, seventeenth century; rubbings of sepulchral brasses collected by Craven Ord, Francis Douce, Rev. Geo. Rowe, D. E. Davy, Rev. Æ. B. Hutchison, and Rev. Henry Addington, sixty-seven volumes and numbers, comprising a very extensive and exhaustive

collection of specimens of the art in England; Letters of John Flaxman, 1791 and 1798, of Daniel Defoe, son of the writer, 1737, David Hume, and J. J. Rousseau, 1766; and 'Camillus and Columna; or, the Sleeping Beauty,' a play in verse, by Thos. Powell, 1764.

MESSRS. MACMILLAN & Co. will issue immediately an English edition of Prof. Kuenen's 'Historico-Critical Inquiry into the Origin and Composition of the Pentateuch and Book of Joshua,' translated from the Dutch, with the assistance of the author, by Mr. Philip H. Wicksteed. An introduction on the recent history of the criticism of the Pentateuch has been specially compiled, with the author's assistance, for the English edition.

THE death is announced of Mr. James Sprunt, a veteran Scotch journalist. The deceased was a schoolfellow and friend of the poet Robert Nicoll. While still very young Mr. Sprunt became editor of the *Perth Chronicle*, and he was subsequently for a time editor of the *Bradford Observer*. Returning to Scotland, he undertook the editorial charge of the *Perthshire Advertiser*. This journal he ably conducted for a quarter of a century. Mr. Sprunt died in his seventy-sixth year.

MR. STUART LOCKHART has sent from Hong Kong to the Folk-lore Society a collection of Chinese folk-lore made by Mr. Mitchell-Innes. It relates principally to the birth, marriage, and death rites of the Chinese. Mr. Lockhart is having the definitions and discussions on the science of folk-lore which appeared in the *Folk-lore Journal* of last year translated into Chinese and circulated in Hong Kong among native students, who are helping him in collecting the folk-lore of the district.

DR. CALLAWAY, whose collections of Zulu folk-lore are of such great value to students, has in hand a great mass of notes and fresh material, which he promises to send to the Folk-lore Society for publication as soon as it is arranged. There is about sufficient material for a similar volume to the 'Religious System of the Amazulu.'

THE original entry book of Blomefield, the historian of Norfolk, was included in the Hartley sale on Monday, and goes into Mr. Walter Rye's library.

MR. REDWAY is about to publish a translation, by Mr. E. J. W. Gibb, of the 'History of the Forty Vezirs,' a Turkish story-book of the fifteenth century. The only complete translation of this collection of tales that has hitherto appeared in any European language is that published in German by Dr. Behrnauer in 1851. A complete text of the romance contains eighty subordinate stories, and this is the number given by Behrnauer; but MSS. differ widely in the selection of such tales, and Mr. Gibb has collected one hundred and twelve distinct stories from different versions that have come under his notice. Among these, all of which will appear in the forthcoming volume, will be found variants of many widely distributed popular tales.

THE annual meeting of the Chetham Society has just been held in Manchester under the presidency of Chancellor Christie. A number of new volumes of the

Chetham series are announced as being in preparation, amongst which may be named a new edition of Dr. John Byrom's 'Poems,' which will be edited by Prof. Ward, and will contain some poems hitherto unpublished. The first portion of the 'Coucher Book of Furness Abbey,' which is being edited by the Rev. J. C. Atkinson, M.A., is expected to be ready for the press at an early date.

DR. GEORGE BURNETT, Lyon King of Arms, will contribute a memoir of the late Mr. R. R. Stodart to the July number of the *Genealogist*.

With the title of *Northern Notes and Queries* a new quarterly will appear next June under the editorship of the Rev. A. W. Cornelius Hallen. In the first number will be given an instalment of a transcript of Ralph Rokeby's 'Economia Rokebiana,' written in the sixteenth century. Whitaker gives an imperfect version of this MS. in his 'History of Richmondshire.'

FROM an article by the editor in the current number of *Walford's Antiquarian*, entitled 'A Precursor of Hansard,' it will be found that Dr. Johnson was not, as some people fancy, the first person who reported the debates of our Houses of Parliament. The number also contains a letter, contributed by Mr. J. H. Round, from Robert Ainsworth, the lexicographer and collector, to Charles Gray, an antiquary well known in his day.

It is proposed to print the manuscript which has turned up at Leyden of the 'Historia Hungarorum Ecclesiastica' of Peter Bod. He was born in 1712 in Transylvania. In 1740 he went to Leyden, where he passed three years. When he returned home he entered the Church, and died in 1769. Peter Bod collected with much perseverance the materials for the history of Hungary and of the Reformed Church. With the exception of a few fragments, the manuscript, which Bod had not been able to get printed, was considered as lost. His fourth book has been found in Transylvania, the three others at Leyden by an Hungarian student, M. Carolus Szalay. The work, which will fill two volumes, will be edited by Prof. Rawenhoff, of Leyden (who will have the assistance of M. Szalay), and will be published by subscription.

THE next volume of Mr. Elliot Stock's 'Popular County Histories' will be 'The History of Derbyshire,' by Mr. John Pendleton, the author of 'Old and New Chesterfield.'

THE Swedish novelist Carl Ekström, known under the pseudonym "Gubben Noach" (Old Noah), died at Stockholm on the 25th of April. He was born in 1836.

MR. HENRY GEORGE has become his own publisher, says the *Literary World* of Boston, U.S., and will shortly issue at New York a new work on 'Protection and Free Trade.'

BALTIMORE and Salem, says the same paper, each boast a "Stanley Society," the members of which do not, as one might at first suppose, devote themselves to the study of the geography of the Dark Continent, but, on the contrary, to the comparatively easy task of studying the writings of the late Dean of Westminster.

THE death is announced of one of the best of the younger generation of Greek

scholars in Germany, Dr. G. Hinrichs, at the early age of thirty-six.

ANOTHER copy of 'Beauty and the Beast' has turned up, and it has the advantage over the other two known copies of having a title-page. The first titleless copy found was sold to an American paper for 50*l.*; the second, a better one, fetched 11*l.* 15*s.* at Messrs. Puttick & Simpson's auction rooms. It may be of bibliographical interest to collectors of Lamb's works to have the correct title of this copy: "Beauty and the Beast; or, the Enchanted Rose, a Poetical Version of an Ancient Tale, illustrated with a series of engravings, and Beauty's Song at her Spinning-Wheel, set to Music by Mr. Whitaker. Second Edition. London, William Jackson & Co., at the Juvenile Library, 195 (St. Clement's), Strand, 1825. Three Shillings Plain, Five Shillings Coloured." This being the second edition, it quite explodes the idea that the book was never published. This copy has been bought by Mr. W. Hutt, bookseller in Clement's Lane.

UNDER the title of 'The Bards of Bon-Accord' Mr. W. Walker is going to issue a volume in which he has tried to give a history of the poets and poetry of Aberdeenshire from 1375 to 1860. It is founded on some papers which he contributed to a local newspaper. A bibliography of local poetry to date will be added. It will be issued to subscribers only, the impression being limited to 300 copies.

M. K. J. TRÜBNER, of Strasbourg, has in the press and will shortly publish a German-Sanskrit dictionary by Prof. Cappeller. The work is intended to serve as a special lexicon to Boettling's 'Chrestomathie,' and also to the more important texts, such as 'Seventy Hymns of the Rig-Veda,' translated and edited by Geldner and Kaegi; 'Twelve Hymns of the Rig-Veda,' edited by Ernst and Windisch, &c.

DR. ÆNEAS MACKAY writes:—

"Will you allow me to point out, with reference to a remark made in your review of a recent volume of Mr. Stephen's 'Dictionary of Biography,' that I had omitted to notice the translation of Boece's history into verse, that this is specially noticed by me at p. 299 as the 'metrical version of Boece's history in the Scottish dialect.....made at the same time,' i. e., shortly after the publication of the history, 'but not published until recently, from the manuscript in the university of Cambridge.' It would for purposes of reference I dare say have been better to have added 'and edited by Mr. W. D. Turnbull.' I can only account for my omission of this by the necessity for compression so rigidly enforced upon contributors to such works. I am obliged to your reviewer for the notice of the memoir, and cannot be much surprised that the paragraph I have quoted escaped his eye."

PROF. IGNAZIO GUIDI, of Rome, has in the press a letter of Philoxenus in Syriac, according to the unique MS. of the Vatican Library. There are quotations of the New Testament, differing from the text of the Peshito, and agreeing with the so-called Philoxenian version, an edition of which is in preparation by the Rev. H. Deane, Fellow of St. John's, Oxford.

THE Nestor of English philology in Germany, Prof. Mätzner, of Berlin, now eighty years old, wishes to dispose of his valuable library, consisting of the best works on the philology of the European languages

in general, and of a large collection of works on English philology in particular.

THE next meeting of the Shelley Society will be held on Wednesday next, when Mr. Henry Sweet will read a paper on 'The Primitiveness of Shelley's View of Nature: its Parallelism with that of the Vedas, and its Contrast with that of Shakespeare and other Poets.'

SCIENCE

The Freshwater Fishes of Europe: a History of their Genera, Species, Structure, Habits, and Distribution. By H. G. Seeley, F.R.S. (Cassell & Co.)

PROF. SEELEY'S compilation will doubtless be found useful by those who, without special ichthyological knowledge, desire to be able to recognize and to know something of the fishes of Europe; the distinguished authors on whom the writer has drawn are so well known for the value and accuracy of their work, that a practised and exact naturalist like Prof. Seeley could hardly fail to produce a useful manual. Taking the great catalogue of Dr. Günther as his foundation, Mr. Seeley has been able to find, *inter alios*, trustworthy guides in Yarrell and Day for England, Heckel and Kner for Austria, Von Siebold for Central Europe, Blanchard and Moreau for France, Steindachner and Canestrini for Southern, and Collett and Lilljeborg for Northern Europe.

The introductory chapter contains a brief sketch of the anatomy of fishes, which might well have been doubled or quadrupled in extent. The geographical table which follows takes account of European rivers only, and indeed, so far as this book is concerned, the student may read it all without learning that, in the eyes of philosophical naturalists, the inhabitants of the fresh waters of Europe form but a part of the far wider Palearctic realm; the term "distribution" in the title means, therefore, distribution within the limits of Europe, and must not be supposed to take any account of Asia or of North Africa. It need not be urged that this is unfortunate from the scientific point of view.

The descriptions of the fishes which form the body of the book commence with the perch, but there are no definitions of the order (Acanthopterygii) to which it belongs, or of the other orders to which other fishes belong; this would be a matter for complaint were it not that Prof. Seeley's idea of what constitutes an order seems to be so extraordinary that we do not know whether it is not really a matter for congratulation. What an order is does not matter very much; but it is clear that if the true bony fishes are divisible into "orders" the group Ganoidei ought to have some other name, and the round-mouths, such as the lamprey, which differ from all other vertebrates in the constitution of their mouth, ought to have yet another mark of distinction. In some, but by no means in all cases, a definition of a "family" of fishes is given. These vary among themselves in point and conciseness; the best, perhaps, is that of the sticklebacks (Gasterosteidae), which runs thus:—

"These fishes have an elongated and compressed body; the opening of the mouth is oblique; the teeth are villiform and placed in the jaws. The infraorbital bones cover the

cheeks. There are no spines to the opercular bones. There are no scales, but large scutes form an incomplete armour along the sides. Formidable isolated spines occur in front of the soft dorsal fin. The ventral fins are joined to the pubic bone, and each is composed of a spine and a small ray. There are three branchiostegal rays. The air-bladder is simple and oblong, and there are few pyloric appendages to the stomach."

Indeed, it is almost as good as Dr. Günther's definition of what he more correctly calls the *Gastrosteidae*:—

"Body elongate, compressed. Cleft of the mouth oblique; villiform teeth in the jaws. Opercular bones not armed; infraorbitals covering the cheek; parts of the skeleton forming incomplete external mails. Scales none, but generally large scutes along the side. Isolated spines in front of the soft dorsal fin. Ventral fins abdominal, joined to the pubic bone, composed of a spine and a small ray. Branchiostegals three."

In the accounts of the various species the characters, the form, time of spawning, characters of the eggs, the kind of food, and habits generally are noticed; the variations are mentioned, and the names in use among the inhabitants of various countries are often given. This is obviously the portion of the book that has been most carefully prepared, and is that which is most satisfactory.

We may note one or two points on which we should have liked fuller information. The important papers of Nüsselin on the species of *Coregonus* are passed over without notice; the valuable studies which Mr. Day is carrying on with Sir James Gibson-Maitland at Howtown are very incompletely discussed; it might have been said that the orfe and the golden tench have been acclimatized in England; the yellow colour of the grayling's eggs is due, surely, to nothing more than the oil in the yolk, the capsule itself being transparent enough to allow the young fish to be distinctly seen within. To conclude: for the general reader the book may supply a want, but the complete absence of bibliographical references will prevent him using it as a guide to fuller knowledge; by the serious student the works on which it is based had better be consulted at first hand.

GEOGRAPHICAL NOTES.

MR. COLMAN MACAULAY, who has been arranging the preliminaries for his mission to Tibet with the authorities of the Foreign and India Offices in this country, will set out from Darjeeling for Lhasa about the end of May. Mr. Paul will accompany him as secretary, and Dr. Cunningham will be medical officer and scientific member. An escort of about seventy Sepoys (including pioneers and sappers and miners) will be provided, and the mission will travel by the usual route through Shigatze. The surveys and geographical business will probably be in the hands of Col. H. C. B. Tanner, whose work in various parts of the north-west frontier of India is well known.

Signor Buonfanti's trunk has been examined by Prof. Du Fief at Brussels, and, as might have been expected, it contained no documents whatever relating to an alleged journey across Africa.

News reaches us of two massacres in Eastern Africa. Count Gian Pietro Porro, who left Zeila on March 26th, with Count Cocastelli di Montiglio, Prof. Licata, and Dr. Gottardi, on a scientific mission entrusted to him by the Italian Geographical Society, has been set upon

near Jaldesa by order of the new Emir of Harar, and murdered with the whole of his party. The British detachment which acted as his escort (he had been refused permission to take with him an escort of Bashi-bazuks whom he had brought from Masaua) were disarmed and sent back to the coast. The European residents at Harar, among whom is a brother of the Italian explorer Sacconi, who was murdered in the Ogaden country, were arrested about the same time. It was only in October last that Signor G. Guasconi's caravan was attacked and dispersed near the same spot. The second massacre is that of M. Barral, Madame Barral, and M. Savoure, who were proceeding with a caravan carrying muskets and ammunition from Obok to Shoa. The disaster took place at Farri, at the foot of the Shoa Mountains.

The annual meeting of the Manchester Geographical Society was held on Tuesday last. The report said that the work which had been accomplished had given satisfaction. The library is rapidly developing, many of the books being upwards of three hundred members, a considerable accession of new members being expected.

In the *Journal of the Manchester Geographical Society* the Rev. S. A. Steinthal gives a description of a trip across the United States by the Northern Pacific, and Dr. L. C. Casartelli discourses about the new Balkan states. There is also a report of the Education Committee on the subject of geographical education. As a curiosity we may refer to two maps, one of the Afghanistan frontier and the other of the British Empire, which Mr. Joseph Cowen, M.P., distributed among his audiences during the late election, and of which copies are given with the *Journal*. The cost of this part of Mr. Cowen's canvas is stated to have been about 150l.

We are in receipt of quite a batch of elementary geographical works. Mr. Stanford has published 'An Intermediate Physical and Descriptive Geography, for the Use of Schools,' which is abridged from the excellent work of the late Keith Johnston bearing the same title. From Messrs. Longman we have 'New Geographical Readers for Standards II., III., and IV.,' and 'Asia and Africa,' forming the concluding part of the 'Geographical Reading-Books,' edited by Mr. F. W. Rudler. Of these two series the latter is to be preferred. The maps in the more orthodox books leave generally much to be desired; the definitions are often very unhappy. How a person even superficially acquainted with geography can define an estuary as "a wide mouth of a river," or state that "Yorkshire is the basin of the Ouse," passes our comprehension. If definitions are given at all they should be accurate. The 'Geographical Handbooks,' prepared by Geo. H. Sergeant as "companions to the 'Glimpses of the Globe,'" and published by Messrs. Griffith, Farran & Co., are largely made up of strings of names and very summary statements of facts.

'Moffatt's Test-Map of Asia' (Moffatt & Paige) is one of the worst school maps we have ever seen, but we are hardly astonished to see it published, even after the Royal Geographical Society's educational exhibition, for publishers and the public are slow learners.

ASTRONOMICAL NOTES.

FABRY's comet has during the present week diminished very considerably in brightness; it is now in the constellation Canis Major, and no longer visible in the northern hemisphere. Barnard's is in Triangulum, and, owing to its position, only to be seen for a short time about daybreak.

Mr. W. R. Brooks, of Red House Observatory, Phelps, New York, who was the last discoverer (perhaps it would be more correct to say the last first discoverer, as the comet found by him on the 26th of December was independently detected the following night by Mr. E. E. Barnard, of the Vanderbilt Observatory, Nash-

ville, Tennessee) of a comet in 1885, has also been the first discoverer of one in 1886. On the evening of the 27th of April he detected a comet in the constellation Cassiopeia. At a time corresponding to about midnight at Greenwich its place was R.A. 0^h 15^m, N.P.D. 28° 1', and it was found to be moving slowly in a south-easterly direction.

Since the above was written news has been received that Mr. Brooks discovered another comet (stated to be "bright") on the evening of April 30th. It was then almost exactly midway between α and β Pegasi, moving slowly in a northerly direction, or towards the latter of those stars. The two comets will reckon as a and b , 1886.

SOCIETIES.

METEOROLOGICAL.—April 21.—Mr. W. Ellis, President, in the chair.—Mr. L. J. Petre and Mr. G. B. Wetherall were elected Fellows.—The following papers were read: 'The Climate of Killarney,' by the Ven. Archdeacon Wynne. The author shows that Killarney is colder than many other places in Ireland, and this he attributes to the fact that it is in a great irregular basin surrounded by mountain ranges for about a third, and by hilly plains elevated some hundreds of feet above the lakes on most of the remaining two-thirds of the circle.—'Note on the Probability of Weather Sequence,' by Lieut.-Col. C. K. Brooke.—'Account of the Cyclone of June 3rd, 1885, in the Arabian Sea,' by Capt. M. T. Moss. This storm, which was, apparently, not of very large dimensions, was exceedingly severe, and was accompanied by an immense wave which caused several fine steamers to founder.—'Results of Solar Radiation Observations in the Neighbourhood of Birmingham, 1875-1884,' by Mr. B. T. Smith.—'Results of Meteorological Observations made in the Malay Native State of Selangor during 1884,' by Mr. A. W. Sinclair. These observations were taken at four stations, viz., Kwala Lumpur, Klang, Kajang, and Kwala Langat. The mean temperature of the district is about 80°, and the rainfall about 90 inches.

INSTITUTION OF CIVIL ENGINEERS.—May 4.—Sir F. J. Bramwell, President, in the chair.—It was announced that Mr. G. Hodson had been transferred from the class of Associate Members to that of Members, and that five candidates had been admitted as Students.—The monthly ballot resulted in the election of two Members, fifteen Associate Members, and one Associate.—The papers read were 'On the Mersey Railway,' by Mr. F. Fox, and 'On the Hydraulic Passenger-Lifts at the Underground Stations of the Mersey Railway,' by Mr. W. E. Rich.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—Sir F. Bramwell, Hon. Sec. and V.P., in the chair.—The Annual Report of the Committee of Visitors, testifying to the continued prosperity of the Institution, was read and adopted. The real and funded property now amounts to above 85,000l. Twenty-six new Members paid their admission fees in 1885, and sixty-three lectures and nineteen evening discourses were delivered. The books and pamphlets presented amounted to about 354 volumes, making, with 464 volumes (including periodicals bound) purchased, a total of 818 volumes added to the library in the year.—The following gentlemen were elected as officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, H. Pollock; *Secretary*, Sir F. Bramwell; *Managers*, Sir F. Abel, Sir W. Bowman, J. Brown, Sir J. C. Browne, W. Crookes, H. Doulton, Sir W. W. Gull, the Lord Halsbury, Dr. W. Huggins, A. B. Kempe, Sir J. Lubbock, Dr. H. W. Müller, Sir F. Pollock, Dr. J. Rae, and Lord A. Russell; *Visitors*, S. Bidwell, S. Busk, M. Carteghe, A. H. Church, V. Cole, W. H. Donville, Dr. J. Edmunds, C. Hawkeley, A. G. Henriques, D. E. Hughes, G. Matthey, J. W. Miers, L. M. Rate, W. C. Roberts-Austen, and A. Siemens.

May 3.—Dr. W. Huggins, V.P., in the chair.—Mrs. G. B. Crawley, Dr. J. R. Leeson, Dr. G. J. Romanes, Messrs. W. H. Allen, W. J. Farrer, A. Gray, A. W. Rücker, and L. R. Shorter, were elected Members.

SOCIETY OF ARTS.—May 1.—Mr. W. H. Preece in the chair.—Prof. G. Forbes continued his course of lectures 'On Electricity,' this, the third lecture, being devoted to a description of the phenomena of magnetism.

May 3.—Mr. B. F. Cobb in the chair.—Dr. B. W. Richardson commenced a course of Cantor Lectures 'On Animal Mechanics,' and showed, by means of lantern, diagram, &c., the resemblance between certain animal and ordinary mechanical movements, comparing at the same time the means by which each was obtained.

May 4.—Mr. B. F. Cobb in the chair.—Mr. E. Hart delivered the first of a special course of lectures 'On Japanese Art.' The lecture was illustrated by a valuable and unique collection of articles, including bronzes, lac, pictures, &c., lent for exhibition by Mr. Hart.

May 5.—Sir F. Abel in the chair.—Thirteen new Members were elected.—The adjourned discussion on Dr. Tidy's paper, 'The Treatment of Sewage,' was resumed.

SOCIETY OF ENGINEERS.—May 3.—Mr. P. F. Nurse, President, in the chair.—A paper was read 'On Induced versus Forced Draught for Marine Boilers,' by Mr. W. A. Martin.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—May 4.—Mr. W. Morrison, President, in the chair.—Mr. E. A. W. Budge read a paper 'On a Coptic Version of an Encomium on Elijah the Tishbite, attributed to St. John Chrysostom.'—The Rev. C. J. Ball read some 'Notes on the Metres of David.'

MEETINGS FOR THE ENSUING WEEK.

- MON. Society of Arts, 8.—'Animal Mechanics,' Lecture II., Dr. B. W. Richardson (Cantor Lecture).
—Aristotelian, 8.—'The Association of Ideas,' Prof. Bain.
—Geographical, 8.—'Roman Roads and English Railways in Antiquity,' Prof. W. M. Ramsey.
- TUES. Royal Institution, 3.—'Circulation,' Prof. A. Gamgee.
—Anthropological Institute, 8.—'Notes on Permanent Colours—Types in Mosaic,' Mr. F. Gaites; 'Exhibition of a Nicobar Skull,' Prof. Flower; 'African Skulls in the Cambridge University Museum' and 'New Ireland Skull,' Prof. Macalister; 'Notes on the skeleton of a Lapp,' 'Notes on the skeleton and Cephalic Index of the Japanese,' and 'The International Agreement on the Cephalic Index,' Dr. J. O. Garson.
—Colonial Institute, 8.
—Civil Engineers, 8.—'Discussion on "The Mersey Railway" and "The Hydraulic Passenger-Lifts at the Underground Stations of the Mersey Railway."'
—Society of Arts, 8.—'Japanese Art-Work,' Lecture II., Mr. E. Hart.
- WED. Microscopical, 8.—'Micrococcus pusleri (Stenberg),' Dr. G. M. Sternberg; 'Photo-Micrography by the Woodburytype Process,' Mr. E. H. Evans; 'New Polarizing Prism,' Mr. C. D. Ahrens.
—Society of Arts, 8.—'The Proposed Fishery Board,' Mr. J. W. B. Willis-Bund.
- THURS. Royal Institution, 3.—'The Alkaloids,' Prof. Dewar.
—Royal, 4.
—Telegraph Engineers, 8.—'Long Distance Telephony,' Mr. W. H. Freese.
—Mathematical, 8.—'On Cremonian Congruences contained in Linear Complexes,' Dr. Hirst; 'On Airy's Solution of the Equations of Equilibrium of an Isotropic Elastic Solid, under Conservative Forces,' Mr. W. J. Ibbetson; 'On the Complex of Lines which meet a Universal Quartic Curve,' Prof. Cayley; 'Solution of the Cubic and Biquadratic Equations by Means of Weierstrass's Elliptic Functions,' Prof. Greenhill.
—Society of Arts, 8.—'Scientific Development of the Coal-Tar Colour Industry,' Prof. R. Meldola.
- FRI. United Service Institution, 3.—'The Defence of London and of England,' Part II., Major H. Eisdale.
—Microscopical, 7.—'Exhibition of Micro-Photographs with the Lantern,' Mr. F. H. Evans.
—New Shakespeare, 8.—'Musical Entertainment, under the direction of Mr. J. Greenhill.
—Royal Institution, 9.—'Suspended Crystallization,' Prof. J. M. Thomson.
- SAT. Royal Institution, 3.—'Musical Criticism,' Prof. Pauer.
—Society of Arts, 3.—'Electricity,' Lecture V., Prof. G. Forbes.

Science Gossip.

MR. R. H. SOLLY, Demonstrator in Mineralogy to the University of Cambridge, publishes in the *Mineralogical Magazine* for March 'Notes on Minerals from Devon and Cornwall.' These may appear unimportant, but as the result of close personal examination by an accomplished mineralogical observer they are of high value. We perceive in No. 31 of this magazine an 'Index to Mineralogical Papers for 1884,' by H. A. Miers, M.A. This is a most useful experiment, which we hope may be completed for the year 1885, and continued for the year in progress.

MR. J. F. WHITEAVES, F.G.S., publishes the first paper in Vol. I. of 'Contributions to Canadian Palæontology,' being a 'Report on the Invertebrata of the Laramie and Cretaceous Rocks of the Vicinity of the Bow and Belly Rivers and Adjacent Localities in the North-West Territory.' This new publication by the Geological and Natural History Survey of Canada is well illustrated and excellently printed.

PROF. ROBERT VON HELMHOLTZ publishes in *Wiedemann's Annalen*, No. 4, 1886, the final results of the experiments and arguments on the formation of mist. The air must contain a normal quantity of solid particles of dust, and the air must be free from any bodies which act chemically on aqueous vapour. Solids and vapours of acids are especially to be got rid of.

M. MEISENS, of Brussels, a well-known chemist and a member of the Academy of Sciences, has recently died, at the age of seventy-two years.

MR. R. L. J. ELLERY, F.R.S., Government Astronomer at Melbourne, sends us the *Monthly Record* of observations made in his observatory during August, September, October, and November, 1885.

SIGNOR RIO DE LA LOZA describes in the 'New Mexican Pharmacopœia' the discovery of an alkaloid, erythro-coralloidine, in the seeds of *Erythrina coralloides*, remarkable as being the only poisonous principle as yet obtained from a leguminous plant.

M. ERNEST FAYE, in the *Archives des Sciences Physiques et Naturelles* of Geneva for March, publishes his 'Revue Géologique Suisse' for the year 1885. The review is a complete analysis of the progress made in Switzerland by the eminent geologists of that country. Its arrangement is all that can be desired, and the information conveyed within a short space is valuable.

MR. HULME, the head master of the Putney School of Art, has been appointed to the Professorship of Geometrical Engineering and Architectural Drawing at King's College, vacant by the death of Prof. Glenn.

FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—The HUNDRED AND FIFTH EXHIBITION is NOW OPEN, 3, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIP, R.W.S., Secretary.

ROYAL INSTITUTE OF PAINTERS in WATER COLOURS, Piccadilly, W.—NOW OPEN from Nine till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED EVERILL, Secretary.

ARUNDEL GALLERY EXHIBITION of nearly TWO HUNDRED UNPUBLISHED WATER-COLOUR COPIES, on a Reduced Scale, from Old Italian Frescoes and other Paintings, arranged Chronologically and in Schools.
Open Daily from Ten till Five; Saturdays, Ten till Four.—Admission Free.
Office of the Arundel Society, 19, St. James's Street, S.W.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 33, New Bond Street, with 'Christ leaving the Prisoner,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE ROYAL ACADEMY.

(Second Notice.)

In this article we shall proceed to notice the leading figure pictures (not portraits) in Gallery I., and take the succeeding rooms in turn. Circumstances not hard to explain forbid our advising the visitor to study No. 3, the first of Mr. Herbert's eight contributions, a sort of "landscape with figures," called *Our Lord stilling the Tempest*, though it is not without ability and considerable picturesqueness. As the outcome of an effort to depict the circumstances of an incident in which the chief personage does not predominate, there is much to be said for the venerable R.A.'s conception, which is analogous to Rembrandt's, although not quite so forcibly expressed. The figure of Christ is dignified, but there is no tempest to still, and according to the painter's version of the matter there was no need for a miracle at all. Rembrandt thought differently and showed the crew in distress amid monstrous waves, while a terrible tempest shook the skies and rent the clouds. The silveriness of Mr. Herbert's sea is agreeable. —Mr. Calderon's *Ruth and Naomi* (21) is the best design he has produced for some time past. The dignified grace of Ruth's action as she puts her arms about her mother-in-law is a good element in the picture, and full of spontaneity. Ruth is clad in white from head to foot, while Naomi wears grey and a trailing black veil. These colours tell happily in the landscape, which is not of the beat and is rather like a translation of studies by another hand. The attendant in blue is the weakest part of the picture, and the background, though effective, seems to have been painted at second hand. —A *Delicate Question* (29) is less successful than Mr. Marks's ordinary efforts in genre. A damsel, with her pale brown hair confined by a yellow snood, attends her father while he reads a letter of much moment to her. Seated in a chair, he studies the massive

with a deeply troubled air, and is altogether a first-rate and expressive figure full of energy and character. Had the female figure been as good as the male, we should have written nothing but praise of this picture. The delicate tonality of the background, of a rosy grey, accords capitally with the rest of the picture, while the colour of the work in general grows upon one who studies it fully.

In a facile and conventional way Mr. J. Farquharson has surpassed himself by painting on somewhat easy terms an Oriental scene called *In Cairo* (41). It represents a group of native merchants seated outside a shop and discussing their affairs or those of the public. The figures are not without spirit; the draperies are cleverly dealt with, and so is the coloration of the picture at large, the greater portion of which is concerned with the blue robes of the figures and woodwork painted of the same colour. This prevailing hue is enriched with broken tints, and made effective by contrast (a trite resource) with the orange of the vista of a sunlit street, the best element in the picture, and the red and yellow bars of a minaret. But the work in general is slovenly and pretentious. Mr. Farquharson's too frequent defects. His subject offered to a refined painter opportunities of which he has not taken heed. It is impossible not to regret such abuse of unusual talent as this work shows. —An *Artist's Almsgiving* (47) is Mr. J. B. Burgess's best picture, his excellent portrait of 'Hermann Weber, Esq., M.D.' (308), not coming within the purview of this article. The story was a good one for a painter in love with Spanish life and a capable follower of John Phillip. Alonso Cano, the Spanish artist, is said to have been of an extremely kindly disposition, and when his money gave out he was accustomed to make sketches and give them to beggars, who sold them. Mr. Burgess has told his story well in the manner of Phillip by depicting the benevolent painter sketching in a draper's shop, and attended by exigent beggars. He has made a good point with the figure of a little girl in red, kneeling at Cano's chair, and eagerly pulling his book aside to look at the half-finished drawing. Other good features are the laughing beggar, who leans against the door-post, and the bothered old fellow with the orange kerchief about his head. Nearly all the other figures are but leather and prunella, and there is much space to let in the design. The coloration, chiaroscuro, and tone scheme of the picture are, as usual with Mr. Burgess, skilful and homogeneous.

Of Mr. Prinsep's *Bon Di!* (54) we have already made brief mention. It is a capital exercise in broad, rich tones and colour. The life-size, three-quarters-length figure of a woman in red and rose-colour turning the handle of a green door is animated and full of character; the face is good and spontaneous, and the action could hardly be better, but, as usual with the artist, this is essentially a study in colour and tone. —Mr. H. Woods is seen at his best in the Venetian quayside scene *Choosing a Summer Gown* (66). The design is good; the cleverest bit is an old fellow who, seated on the steps pipe in hand, turns with cynical wonder at the vanities in view. The next best part seems to be the white houses facing the sea, after this we reckon the colouring of the costumes. The work lacks brilliancy and clearness, and in that respect contrasts ill with its neighbour 'The Exile, 1746' (55), by Mr. B. Riviere, in which silvery colour prevails and the atmosphere is full of light, softened indeed, but very rich in tints and clear. We noticed 'The Exile' last week.

It is not always a piece of good fortune to have a picture hung near a work of Mr. Hook's. On Mr. Woods's picture 'The Broken Oar' (65) has an unlucky effect, and it in turn suffers from being hung beside the large, brilliant, and highly attractive *Flower Girl* (61) of Mr. Fildes, a life-size figure of a blonde Venetian damsel, with hair of pale and dusty gold, dressed in a striped

bodice and blue petticoats, and standing amid an array of flowers almost worthy of Miss Muriel. The girl holds a little bouquet in a dainty manner, and, despite the demure coquetry of her eyes, her air is natural and noble. Her flesh is somewhat too clear, and her carnations might be called wax-like if they were pinker. The sumptuous reds of the mass of flowers are bad for 'The Broken Oar,' 'Choosing a Summer Gown,' and 'The Exile'; even the fuller tones of Mr. Hook's 'Sea Daisies' (60), its vigorous greens, blacks, and greys, are hardly equal to the neighbourhood of Mr. Fildes's picture.

The *Old Companions* (73) of Mr. Egley, an elderly student seated among his books and deliberately taking a pinch of snuff, a tailless raven, the oldest friend of all, being perched on the back of his chair, is a capital piece of character, well painted, and exhibiting an unusual sense of humour. Its defects are the bareness of the walls behind the figure, the baldness of the closed cupboard, and a vacant screen.—Another piece of humour is the *Solo by Request* (82) of Mr. A. M. Rossi, where, in a smart modern drawing-room, a lady sings, and no one of the numerous party about her listens to a note. The whole has been composed with care; but the incident, apart from the opportunity it affords for dealing with *bric-à-brac* and fine attire, was not worth painting at all, and Mr. Rossi has not done his best either with the dresses or the *bric-à-brac*.

Gallery II. is distinguished by the large and immensely effective melodrama of Mr. Pettie, which represents two stalwart Highlanders clad in red tartans, armed, and holding blazing torches over their heads. There is an anticlimax between the grim figures of the clansmen, their swelling tartans, their unkempt hair and drawn broadsword—all elements of half-savage state made more effective by the glare and dark shadows of the flambeaux—and the meanness of the old arm-chair which they guard. There is no lack of energy in this picture, which, if not a work one would desire to live with, is full of force and spirit of design, and is extremely telling in colour, light, shadow, and expression. It is called *The Chieftain's Candlesticks* (97), with reference to the well-known boast of a Highland chief.

Mr. F. Goodall's *Puritan and Cavalier* (87) has for its scene the hall of a mansion where two children are at play. A little boy, mistletoe in hand, is seeking for a taller child who has concealed herself from him between two leaves of a screen which extends across the picture, and is its least happy feature, because the painter (with characteristic conscientiousness and lack of true pictorial power) has spared us not a single detail of its bad decorations. He has made the screen as hard as it is flat and shiny, and given to it no varieties of tone, colour, or light and shade. The girl's figure is very good indeed; but even this figure, in spite of its fresh and true design and neat draughtsmanship, is cold in colour, hard, and almost metallic in tone, and the whole picture is distinguished by that rapid smoothness which we hoped was peculiar to Mr. Goodall's treatment of Scriptural stories. These stories Mr. Goodall has, we trust, finally abandoned.

Our attention is next caught by Mr. Long's attempt to illustrate the Bible, *Pharaoh's Daughter* (115). Angelica Kauffman herself never painted a milder or more wooden princess and more boneless attendants doing nothing with a genteel air. There are no masculine qualities in Mr. Long's art, and he wisely confines himself to painting women; but the smoothness of his damself does not diminish the difficulty we have experienced in trying to explain the mechanics of their skeletons, nor can it be said that their empty smiles increase their charms. A large proportion of the line here is occupied by a picture with not a morsel of invention or a gleam of vigour. The extreme ineptitude of Pharaoh's daughter, who has taken

the infant Moses into her arms, needed not so large a canvas for its display; her wooden legs would never have brought her to this spot, nor will they ever take her away again. We observe a little girl not pretending to conceal herself behind the taller lotus plants on our left. She cannot be the sister of Moses, and we cannot understand why the princess and her attendants do not see her. On the whole, this picture is among the biggest and the most pretentious in the exhibition, and it is, perhaps, the weakest of all, not excepting even Mr. Horsley's 'Young Life on Old Ground' (135).

The *Woman's Part* (122), a fisherman's daughter drying lines on sands in what Mr. Colin Hunter calls sunlight, exhibits a coarse and vulgar sort of technique which does not justify even its own moderate claims to artistic skill in the delineation of natural beauty. Mr. Hunter appears to see no charm in nature beyond what lumps of soiled paint are sufficient to depict. 'Catter Haddies' (148) seems to show this, and his marine view called 'When the boats came in' (645) leaves little doubt on the subject.—Until we noticed that the skeleton of the figure is articulated, and we became convinced that the design was not fibreless, we fancied *The Obsequies of an Egyptian Cat* (124), where a girl kneels before the shrine of a mummied animal, must be one of the works of Mr. Long in his most vigorous days. It turned out to be by no means the best of Mr. Weguelin's pictures. Still it is preferable to No. 77 at the Grosvenor Exhibition, although Mr. Weguelin would do more wisely to follow Mr. Tadema than to try on the mantle of Mr. Long.—Mr. Frith's *Sick Doll* (130) is the weakest of his contributions.

A far more powerful, but not less mannered picture than Mr. Long's is Mr. Orchardson's sequel to the 'Mariage de Convenance' (No. 341 of 1884). The new picture, the *Mariage de Convenance—After* (136), is the smaller. The haughty bride has run away and left her elderly bridegroom to dine alone in the same large room with the dreadful shadows and unhomely furniture. He has turned to the fire, and with bloodshot eyes, and with his nerveless hands lying unoccupied in his lap, he broods beneath the picture on the wall of the lady in all the pride of her beauty. We doubt if such a scamp as this man seems to be would have troubled himself about the rebel; handsome as she was, he could not really care for the toy of his passion bought with his purse. Here he is, however, a wicked, wretched, and abandoned husband, his shoulders bent, his head thrust out, and his hair already greyer and thinner. Mr. Orchardson's peculiar power, a rare gift in its way, has been vigorously employed in the delineation of the second act of his melodrama. Doubtless he will be induced to give us a trilogy, the plot of the third part of which we dare not forecast. In this case it goes without saying that the very shadows and coloration of the picture are in keeping with the subject; they form by no means the least telling part of the design, and, like the rest of it, are marked by a certain excess which detracts from the pathos while it adds to the force and effectiveness of the figure and expression of the face of the man. Such was the exaggeration of Charles Dickens when he designed and delineated Lady Dedlock in one mood of invention, Little Nell and Miss Dombey in another. The table equipage in this painting is a striking thing. The whole work is of the theatre in excellence.

A *Plain Case* (142), by Mr. Marks, depicts a carpenter at work in his shop while he flirts with a damsel in a green gown and white apron who lingers at the door of the place. The silvery and olive light of the interior is more agreeable than the figures. It would be well both for Mr. Marks and the public if he were never satisfied with painting faces less pleasant and expressive than that of the maid in his 'Jolly Post Boys.' A painter who can find pathos in

a group of old anchors on a beach, and grace in a barmaid, ought to do better things than 'A Plain Case.'—The scene of Mr. Marcus Stone's picture of *A Peace-maker* (149) is a garden by a pool, on the path by which a lovers' quarrel has occurred. The pair are turning from each other with reproachful looks and gestures; a little maid essays to turn again the angry lady, who is not unwilling to be turned. It is very pretty, and, if not unaffected and ingenuous, gentle, graceful, and nice throughout.

There is much tact shown in Mr. E. Crofts's *The Beacon Fire* (162), a scene on the walls of a city (probably Chester). It is a picture marked by skill rather than art or invention. *The Return from a Raid* (1027), by the same artist, shows less skill, but there is more incident, and that of a better kind. The landscape is dramatic, and even the atmospheric effect, as well as the figures of riders and footmen. Mr. Crofts does not appear to be in an ambitious mood this season.—*The Visit to the Astrologer* (161) of Mr. R. J. Gordon is an ambitious picture of commonplace design expressed in a clever, but trite manner. It is dexterously put together; the light and shade and colour are rich, and full tones distinguish the work. Grammont would have supplied Mr. Gordon with a much better version than he has given of this visit to an astrologer.—Sir John Gilbert is seen to more advantage in his large drawing at the gallery of the Old Society of Water-Colour Painters than in *The Slain Dragon* (179). Sir John has chosen to depict cloudy and gloomy weather and a landscape full of those black shadows he affects. The enormously lengthy beast is stretched in a ravine near the mouth of a cavern from which he imprudently ventured. A mail-clad hero with shaggy hair seems to be expatiating on his conquest. Of course, the details of the design are dramatic, its effect is telling, the tones are effective, and the colour, although it is marred by a certain amokiness we cannot account for, is vigorous. Notwithstanding these elements of good art, the work does not appeal to us by spontaneity of conception or the simplicity of its composition. A confused conception, founded on one of the most laboured passages in 'The Faerie Queene,' is embodied in a weak design. In Sir John's mannered way the landscape is the best part.

Mr. Boughton's impressions of what he calls *Ashes of Roses* (185) are very weak indeed. A lady in a black hat and body coat of reddish brown—tints that are deftly made to help the colouring of the picture at large and her wan carnations in particular—is contemplating in a vacuous manner a monthly rose, which falls to pieces while she looks. The greenish half-tints of the flesh, its rough surface, crude modelling, and doubtful draughtsmanship are unfortunate features in one of the most uninteresting pictures in the gallery. The motive of the picture was capable of a poetic interpretation; it is now only sentimental.

With all its bluster and exaggerated energy we prefer 'The Chieftain's Candlesticks' to the antithetical and unwholesome delineation of a sentimental subject, which is so weak that the virility has gone out of it, called *The Musician* (189), by Mr. Pettie, and showing how a young gentleman, a mute genius in music, sits fading in a chair near an organ he cannot play upon. Exhausted before he has achieved anything, the man has grown pale and thin, until we are allowed to see the wanness of his hollow cheeks, his sunken eyes, scanty flossy hair, and other valetudinary features, while he half crouches, half reclines in a large hall chair, his gaunt hands and his thin legs approaching each other. The sentiment of the design is the reverse of pity-evoking, and although Mr. Pettie has lavished all his great cleverness and tact in adapting to his purpose an effective scheme of light, tone, shadow, colour, gloom, and reflected light—in what may be called the melodrama of which

he is an able master—the result is puling rather than pathetic. The picture, owing to an excess of effort to impress us (in which it resembles 'The Chieftain's Candlesticks') and marked defect of chastening taste, is merely sensational and not touching.

Mr. Orchardson has in Gallery III. a small example, which is noteworthy because, although without novel features, it illustrates the whole body of the painter's technical resources at one view. Of course in saying this we do not include his power of invention nor those cynical or romantic touches which occasionally elevate his art above the level of the stage. *A Tender Chord* (196) owes not a little of its pathos to a suggestive title. It depicts a lady clad in a rose-coloured dress that is admirably harmonized with the rich brown and red of the piano close to which she stands, while her fingers have touched one of its notes. This is emphatically a clever picture.—To Mr. Yeames this exhibition owes little; he is at his weakest in *A Catastrophe* (216), where in a picture gallery, hung with Van Dycks cleverly painted on the wall behind her, a little girl sits in dire distress because she has thrown down and broken a vase of roses. Poor in all respects but the Van Dycks, this flagrant pot-boiler has no possible value.—*At the Ferry* (224), by Mr. Marks, shows a sturdy man in a sixteenth century costume, standing at the side of the water and hailing a comrade in the far distance. The action and peculiar effect are studied with thoroughness.—We always prefer Mr. Boughton's humour to his attempts at sentiment, and when compared with No. 185, his *Councillors of Peter the Headstrong* (225) justifies our opinion. Washington Irving's hero, noticing the seditious spirit of his council during his absence, sent his staff to be laid on the table while they deliberated. This apparition quelled their rebellious tendencies. Many of them regard the stick as its owner expected they would, but the best touch is that the painter has made some of them avoid looking at it. Gathered at the long table, they exhibit an amusing congeries of odd visages, quaint actions, and outlandish costumes. Its humour and the goodness of the subject deserved finer treatment, better painting, and deeper studies than Mr. Boughton has cared for. The flesh is dirty, the draperies are rough, the light and shade are but half studied, and the details are crude and scanty.—Mr. Storey's *Violin Player* (231) is bright and nicely painted. The carnations are waxy, and the flesh has a shiny surface.

Two simpletons in a wood, of whom the boy is a small doll, the girl but a little bigger doll, by Mr. Goodall, are called *Trespassers* (232). His comparative success with the children playing at cards, a pretty group called *Old Maid* (266), proves him to be capable of wiser choice of subjects than that of 'Trespassers,' and of better painting than No. 87. His 'Susannah' (688), on which we reserve remarks, is in Gallery VIII.—The less that is said of Mr. Herbert's *Judgment of Daniel against the False Elders* (244) the better.—The 'Oh, Bother!' (252) of Mr. Hodgson is not a masterpiece. There have from time to time been gleams of humour in his designs which do not appear here, where a gentleman, seated under his own fig-tree in his own garden, objects to be troubled with a telegram his stupid daughter hands to him. The humour of this example is doubtless due to the person who commissioned Mr. Hodgson to produce such a thing as this. Alone he would hardly have ventured on it.—In No. 275, which illustrates Dr. Johnson's *Tardy Gallantry* in attending Madame de Boufflers, Mr. Frith, although the vista of Fleet Street is most cleverly painted, has not done himself justice.

Mr. Fildes's *Daughter of the Lagoons* (288) hangs near the door of Gallery III., and its magnificent red garments are the reverse of helpful to the im-

measurably more brilliant 'Apodyterium' (285) of Mr. Alma Tadema, which is close by. No. 288 is a life-size, three-quarters-length figure of a woman of Burano, near Venice, dark-haired, dark-eyed, with a powerful frame. She is not a fair Venetian, but a daughter of another race. Clad in red and black of the fullest tints, which add to the lustre of her carnations and intensify the darkness of her eyes and blue-black tresses, she leans, the very image of a vigorous and voluptuous animal, against the wall, one hand being on her hip, the other holding a basket. Her ample but confined draperies sweep over her grand contours. Despite the unquestionable vigour and attractive, if showy achievement of Mr. Fildes in this picture and in No. 61, we doubt his wisdom in taking fortune so easily as frequent production of such *tours de force* implies. His art is worthy of better things, the time allowed for painting which is approaching its limit.

THE SOCIETY OF PAINTERS IN WATER COLOURS. (First Notice.)

THIS is the best exhibition the time-honoured 'Old Society' has held for several years. Comparatively few of the more vigorous and accomplished members of the Society fail to exhibit. Among the absentees are Mrs. Allingham and Mr. Alma Tadema, Mr. B. Bradley, Mr. H. Hardy, Mr. W. H. Hunt, and Mr. F. J. Shields. Several others, however, send only one picture each; for instance, Mr. R. Barnes, Mr. Marks, Mr. Poynter, and Mr. W. J. Wainwright. Out of nearly three hundred examples we shall select the best, grouping each artist's works in the order of the catalogue.

No. 8 is a charming and masterly view, by Mr. F. Powell, called *The World's Highway*, and representing the sea in a fresh breeze in clear, bright weather, under a pale grey sky, in which small clouds are forming, to coalesce in great masses by-and-by. Broad, soft, luminous, and simple, the grand expanse of troubled waters has the lonely aspect of the sea, and the feeling of its loneliness is only intensified by the appearance of a few ships on the horizon.—A contrast to this delicately-toned picture of the ocean is supplied by Mr. Wallis's rich and full-coloured Oriental example, *Outside the Door of the Mosque of Barkuk, Cairo* (12), a picture of broad and brilliant sunlight and sun-shadows, of figures in sumptuously tinted dresses, and of a door encrusted with plates of vivid green ancient bronze, patterned *en repoussé*. The walls are coloured with red, yellow, and white bands. The whole is a delightful and loyal study of light and colour, admirably harmonized, and soft without lacking precision.—Mr. A. W. Hunt's *Durham* (19) illustrates vividly, and yet harmoniously, a scene he has often painted. The semi-diaphanous atmosphere is saturated with sunlight and softens while it reveals the towers of the cathedral and the city at their feet.—*Gorse-Cutting, Snowdon* (28), by Mr. H. C. Whaite, demands praise for its brilliancy and vivid and harmonious chiaroscuro. The foreground of marsh, though cleverly delineated, is rather thinly handled; the distant hills are "tinty," that is, out of keeping in colour, thin, and too vivid in their illumination. *Pont Aberglaslyn* (150), though in many parts a little deficient in solidity, is a noble version of a noble subject. It relies for its charm on the dignity of nature and splendour of natural illumination. The huge sunlit rocks on our right, the stream seen through a veil of coloured light, and the romantic bridge are charming elements of a fine drawing.—Mr. Hunt's *Warkworth Castle* (80) may also be taken out of its order, as it furnishes a contrast to No. 150. It is a most delicate example, not the less delightful because it is far removed from pretences of any sort. The visitor should notice the exquisite view of the pale blue river winding through the low land on its way to the distant darker blue of the sea; the castle and the sky

are magically given. Hardly inferior is *On the North-East Coast* (120), also by Mr. Hunt. The whole is beautifully drawn, and the vapour, sands, and cliffs are each of them modelled with perfect breadth and delicacy. We do not care for *The Parthenon* (241); and the same artist's *Down in a Darksome Glen* (275) is not quite up to his standard.

Another contrast is afforded by comparing the 'Warkworth Castle' of Mr. Hunt with Mr. Boyce's *Place-du-Barle, Vézelay* (34), a broad, severe, and simple, yet admirably solid picture of the sunlit place of the ancient Burgundian city, its groups of grey and white buildings and trees in their spring foliage. A picture of quietude, its charm is due to its modesty and truth. In it we have sunlight, with hardly any shadows or anything that sparkles. *From the Outskirts of Vézelay* (235), by the same accomplished artist, is a contrast to the last. Sunlight sparkles all over the copse on the hillside and the rough clearings. It is very pure, broad, and tender, and quite grand in its simplicity and brilliancy.—*Coast Scene, North Devon* (41), is Mr. T. J. Watson's view of Ilfracombe in lowering weather, with deep tones, sombre tints, and a general texture like velvet: a highly artistic picture.—Mr. Poynter's *The Ferry* (62) is the fine and sound drawing we described as on his easel last year. It gives nature with the artist's characteristic grasp of the facts in their artistic as well as their real aspects. The scene is the river side and quay with boats of a midland town, its quaint old houses, built of red brick and roofed with red tiles, climbing up the steep bank to a church on the ridge. The firm draughtsmanship and scholarly art of the painter are exemplary in these days, when such qualities are seldom prized as they should be.—There is scholarship of another sort, a fresco-like simplicity, and rare delight in silver tints and broad greyness in Mr. G. Fripp's *On the Thames* (79) in serene September weather. The same painter's *On the Teste* (256) is as charming, but we should, if it were not so fine and sober, call it mannered. The wooden bridge over a placid stream is deftly drawn; the sky is grey, almost even-tinted.—From this calm and sober scene to Mr. H. Marshall's *City churchyard*, No. 105, with its old forgotten tombs, old railings, old houses, and spindling trees, that look as if they had never been young, the whole view being half veiled in the smoky light and dingy air, is a transition indeed. The drawing is all that it should be as regards sentiment, gradations of tone and colour, and draughtsmanship.

The Pen (123) of Mr. H. S. Marks is neatly drawn, in a firm and somewhat dry manner. The capital figure of a Puritan scribe is apt and expressive. He is mending a quill with an air of grave and deliberate interest in the task which is extremely well conveyed. The effect of light is broad and clear, and the whole work is sober and good.—*After Rain* (129) is one of Mr. H. Moore's learned, bright, but somewhat rough drawings of the sea, its waves rising and falling without breaking, and dashed by the broad luminous track of the sun's reflection, which is represented with rare force and felicity. Few marine painters could give us so much as this drawing expresses, fewer still possess so much of the shorthand of art as Mr. Moore, of whose other contributions we shall speak by-and-by.—*The Night Wrack* (145) is by Mr. M. Hale. It is a picture of twilight deepening into darkness upon a sandy shore, where the retreating tide has left many shining pools and devious runnels. The peculiar clouds which give their name to the drawing are very well rendered.—Mr. A. D. Fripp's *The Stair Hole, Isle of Purbeck* (151), an inlet between verdurous cliffs, a blue sea sleeping in the sun, is one of those delicate studies of tone with a delightfully placid expression for which the artist is famous. *The Barley Field* (251), by the same, depicts the land near the sea laden with a harvest still half green. It is distinguished by subtly graded tints and tones. This

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is, in the best sense, a refined exercise in low tones and tints, but it is not quite so solid and firm as is desirable.—The *Clovelly* (156) of Mr. A. Goodwin is a fine portrait of the place, in a broad and soft style, of the beach, its boulders shining white under a whitish sky, of the verdurous cliff-side, and platforms of red rock. Spots of intensely vivid and strong colours are, Turner fashion, obtained by means of bathers' garments spread to dry on the beach. Lacking a little solidity in the middle distance, it has all the charms of delicacy and precision.—Mr. Collingwood Smith's *Distant View of Salisbury* (181) is not only the best drawing we remember to have seen by him, but it is an admirably delineated panorama, modelled with precision and firmness, yet ample freedom. The treatment of the rolling downs in the foreground is especially true and commendable. This is one of the most solid pieces of draughtsmanship in the gallery.

Probably the most important drawing in the exhibition is Sir John Gilbert's *The Enchanted Forest* (189). Two knights armed cap à pied are riding, just after sundown and while the moon is rising, under huge boughs, among tangled thickets, and between enormous boles of trees. The air is full of elves, fairy-knights bearing spears and shields, rosy and half-naked damsels in white draperies, and hideous dwarfs, monsters, and manikins. One creature has perched on the golden helmet of the younger knight, another grasps his comrade's spear; in dozens they throng the boughs above and the bushes underneath, they ride upon the horses' accoutrements and, like midges, seem to weave dances in the air. A capital picture, this fine work illustrates a field of design Sir John Gilbert has not often essayed and never succeeded better in than now. His exuberant imagination was never more happily fanciful. The only shortcomings are the characteristic mannerisms of the artist: his melodramatic, unintellectual warriors, who have more armour and hair than brains and souls, and his monotonous black shadows and half-tints.—There is a stately sort of romance in Mr. A. Glennie's capital drawing of *The Castle of Grobnico* (211), the ruins of a great fortress on a height, overlooking a valley of rich pasturage. It is very sunny and fresco-like in its clearness and breadth, and distinguished by the artist's just sense of composition and a very scholarly regard for style.

Among the best of the severer coast-pieces here is Mr. S. P. Jackson's exceptionally fine production (230) with the motto

The murmuring surge,
That on the unnumbered idle pebbles chafes.

It is not only the painter's best work of the year, but, so far as we can remember, his masterpiece. Its elements, which have been treated with very little colour, but with admirable draughtsmanship, are not only the surge, but, on our right, a long range of cliffs of whitish stone, their promontories extending one behind the other out of sight, and touched with sunlight. The bays, laden with shadow, are deftly graded and ably drawn. At their feet are groups of huge detached rocks. Levels of grey sand extend from the front to the feet of the cliffs and to the remoter distance. The wide and shallow, slow-moving waves that beat the shore in cadence, the atmosphere half charged with mist and yet instinct with light, the obscured horizon, and the apparently interminable promontories give dignity to a drawing of unexpected poetry and originality.

The *Myrtle* (238) of Mr. A. Moore has a distinct relationship to his picture of a Greek virgin which is at the Royal Academy and called 'Silver,' No. 372. Here the damsel, who is naked to the hips, sits upright on a couch and binds an orange kerchief about her fair hair; her lower limbs are covered by loose white drapery, and the couch is of yellow citron colour. This combination of colours is not unusual in the art of the painter, who has treated it and all the other elements of this picture with a degree of care and self-

respect his works of recent years have not encouraged us to expect from him. It is an exercise in the carnations, yellow, and white. The torso, the treatment of which shows the artist has reverted to his older studies, has been drawn and modelled with much skill and exemplary taste; the grace of the action and of the flower-like head are first rate. The thighs are too short, and the legs cannot be understood because the draperies are not allowed to show what they clothe. The colour of the flesh has been well studied. A quasi-classic character expresses itself, as in all Mr. A. Moore's productions, in the type chosen for the figure, its illumination, contours, expression, and costume. It is to be hoped he has resolved to abandon the slovenly style of his recent draughtsmanship; such disproportions, careless drawing, and mannered work as he has indulged in of late are unworthy of his powers. His productions of the season, whether they are here, at the Academy, or at the Grosvenor Gallery, are of a quality which seems to encourage the hope that he will escape at last from a very undesirable technical position.

"*Drink to me only with thine Eyes*" (244) is about the last motto we should expect from so sedate and ingenious a lady-artist as Miss Constance Phillott, who has, nevertheless, courageously applied the famous line to a charmingly drawn and beautiful—if somewhat young-lady-like—head of a young damsel, whose chestnut tresses are bound by a rose-coloured fillet, and who holds a Venetian drinking glass (big enough for a washing basin) with both her hands. It is half filled with what looks like rather sharp claret, which we hope she is not about to drink or offer to anybody else. She appears to be standing behind a table, but this is uncertain. It is probable that that very welcome piece of art and tasteful study, the face, has been fitted with hands, a drinking glass, and a title which Miss Phillott had no idea of when she began to paint.

The *Buttercups* (286) of Mr. Birket Foster is a particularly pretty English pastoral. Two little children and their young mother are at play together in that rural paradise, a flower-laden meadow, and under the boughs of ancient oaks. Some silvery willows tremble in the distance. The bright blue sky is dashed with masses of white cloud sailing in the breeze; the hedgerow has been capitally as well as delicately drawn, and the herbage, with its flowers, multitudes of daisies and buttercups, is dashed with sunlight. Clear and bright as Mr. Foster's works are, this one has an unusually large share of the merits and but few of the shortcomings of his art. This is to say it has less than ordinary of his tendency to spottiness, less of his blackish half-tints and shadow, and less of a certain coldness and hardness which mar the colouring and treatment of his smaller landscapes. The figures, though they seem rather too tiny for their places, are prettily designed in Mr. Foster's choicest manner.

In this, as in several of the best landscapes, we notice with pleasure the increase of a sense of the value of greyness. An improvement in harmony of tone is also indicated by many of the drawings. With the growth of these features of true art several of the crudities which have been common in the gallery of late years will disappear. Nothing can be plainer, however, than that drawing from the figure, that end-all of noble style and draughtsmanship, is not practised by our second-rate painters to anything like the extent it should be, and that their drawing *per se*, say of trees, water, rocks, and clouds, is not by any means so fine as it ought to be.

NEW PRINTS.

We have to thank Mr. Lefèvre for an artist's proof impression from a plate engraved in line by M. Aug. Blanchard after Mr. Alma Tadema's beautiful picture 'An Oleander,' which was at the Academy in 1883. Although there is a slight lack of brilliancy in some of the flesh of the

figure seated on the margin of the fountain, and M. Blanchard has not imparted to his work more than he usually gives of the rich colour and tones of the picture, this example of his fine and learned art is to be commended for its drawing, tasteful style, and solidity. The exhaustive draughtsmanship of the great shrub to which the picture owes its name is a triumph in its way, and the choiceness and fidelity of the marble lining of the room are of the best.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st inst. the following, the property of the late Mr. G. Trist. Drawings: A. D. Frupp, The Mill Pool, 68*l*. C. Montalba, Venice, a Funeral Barge, or "The Last Journey," 59*l*. Pictures: W. H. Bartlett, Summer-time on the Lagoon, Chioggia, 152*l*. B. W. Leader, A Thames Backwater, feeding the ducks, 115*l*. J. Linnell, Gleaners Returning, 225*l*. G. Mason, Feeding the Calves, 152*l*.

The same auctioneers sold on the 3rd inst. the following portraits, the property of the late Countess of Rothes: Sir Archibald Primrose, Bart., Lord Register of Scotland, 1672, 262*l*. Patrick, third Earl of Kinghorn, first Earl of Strathmore, 52*l*. Lord Chancellor Lindsay, 89*l*.

The following pictures, belonging to the collection of Mr. Wall-Brown, were sold in New York lately for dollars, as under:—Antigna, Study of a Head, 2,000. Bouguereau, The Little Beggar, 3,060. Fromentin, Arabs Travelling, 1,950. Delacroix, Ruins of Pompeii, 1,925. Corot, Landscape in Brittany, 1,525. Daubigny, Landscape, 1,400. Troyon, Landscape and Cattle, 1,810. T. Rousseau, Sunset, 5,950. Corot, Forest of Fontainebleau, 5,500 (for this picture the artist obtained the cross of the Legion of Honour). Troyon, Cattle, 3,000. Daubigny, After the Storm, 2,825. Diaz, The Sultana, 2,775. Delacroix, Study for the 'Massacre of St. Peter,' 2,250. Corot, Borders of the Seine, 2,175; View of Rouen, 1,280. Van Marcke, Landscape and Cattle, 1,800. Decamps, The Good Samaritan, 1,350. Detaille, The Red Hussar, 1,210. Meissonier, Le Fripié, 1,225. Fromentin, Arab Falconers, 3,650. J. Dupré, Countrywoman in a Field, 1,200.

Fine-Art Society.

OUR readers may have noticed that Messrs. Christie have instructions to sell on the 22nd inst. no less interesting a work than the portraits of the Ladies Waldegrave, painted for Horace Walpole by Reynolds, and last exhibited with the works of Sir Joshua at the Grosvenor Gallery in 1884. The catalogue of this collection gives the history of the picture in full. With this masterpiece will be sold Lawrence's well-known 'Calmady Children,' Landseer's portrait of Sir Walter Scott in the Rhymer's Glen, and other Landseers.

A LOAN exhibition of pictures from the principal Lancashire collections is to be opened at Liverpool next week. The private view is on Saturday (to-day). The exhibitions of the Liverpool Society of Painters in Water Colours and the Liver Sketching Club occur on the same day, all at the Walker Art Gallery.

A COLLECTION of drawings and sketches by Mr. Albert Goodwin will be opened to the public on and after Monday next at the Fine-Art Society's Room in New Bond Street. The private view is appointed for to-day (Saturday).

MESSRS. BOUSSOD, VALADON & Co. have formed a collection of pictures by Dutch artists at their gallery in New Bond Street. The private view is appointed for to-day (Saturday); the public will be admitted on Monday next.

In the place of the late Lord Houghton the Royal Academicians have invited Mr. Robert Browning to become their Secretary for Foreign Correspondence. Mr. Browning has accepted the compliment. His predecessors in office have

been Joseph Baretti, James Boswell ("Bozzy"), Mr. Prince Hoare, Sir George Staunton, Sir Henry Holland, Sir W. Stirling Maxwell, and Lord Houghton. Among other honorary officers in the Academy, Goldsmith, Gibbon, Mitford, Hallam, Grote, and Thirlwall have been Professors of Ancient History; Mr. Gladstone is the present tenant of the chair. Dr. Johnson, Bennet Langton, Charles Burney, Archbishop Howley, Bishop Coplestone, Lord Macaulay, Dean Milman, and Dean Stanley were Professors of Ancient Literature. The Chaplains have been the Rev. W. Peters (the butt of "Peter Pindar"), Bishops Blomfield and Wilberforce, and other prelates. The Antiquaries have been R. Dalton, S. Lysons, Sir W. Scott, Earl Stanhope, and others.

We have to record the death on the 25th ult., at the age of seventy-one years, of Mr. R. Norbury, an artist of repute in Liverpool and a frequent exhibitor at the Royal Academy and elsewhere. He was born in Macclesfield. He was one of the assistant masters of the School of Design, Somerset House, and afterwards head master of the School of Design at Liverpool, a post he resigned when the Government system of teaching drawing was reorganized. He became President of the Liverpool Water-Colour Society, and a member of the Liverpool Academy and the Cambrian Academy. He executed some works in sculpture, one of which gained a prize at the Great Exhibition, 1851, and was the author of various decorative designs, book illustrations, and cartoons, and many portraits.

The pictures we mentioned last week as now on view at Mr. Obach's Gallery in Cockspur Street include some famous examples by modern masters. In M. Gérôme's 'Alcibiades at the House of Aspasia,' Aspasia and her lover are represented as reclining under a huge canopy; at his side is Socrates endeavouring to draw him away. In front is the tall hound of Alcibiades; a group of females is behind. This capital work was painted in 1861 as a companion to the still more celebrated 'Phryne before the Tribunal.' By the same artist is a reduced version of the picture representing Egyptian husbandmen riding on a primitive chariot used as a threshing machine, and drawn by slow oxen over the heads of sheaves of corn laid in one direction. A charming 'Evening' by Corot depicts, with exquisite silveriness, twilight deepening over a lake seen under the boughs of willows. By Diaz is a grand representation of a summer storm gathering gloom over a woodland, where the foremost trees yet glitter in the sun, and the grey distance seems to wait the coming of the first flash of lightning, the first tremendous roll of thunder. By the same is the luxurious 'Bathers,' and 'Sous Bois,' a fine and solid forest view. Daubigny's 'Auvers (Seine-et-Oise)'; 'A Venetian View,' by M. Zeim; a small head of the 'Chef de Gare, Passy,' by M. Meissonier; Isabey's 'Interior of the Monastery of St. Michel, the Monks receiving Knights and their Attendants'; and pictures by MM. Pasini, Jacquet, Dupré, and T. Rousseau, add to the attractions of the collection.

OUR readers will be interested to hear that Prof. W. M. Ramsay will start next week upon another journey of exploration in Asia Minor under the auspices of the Asia Minor Exploration Fund.

MESSRS. J. HOGARTH & SONS exhibit at their rooms, 96, Mount Street, W., a collection of cabinet pictures by Turner, Constable, Bonington, and other English artists. The private view is appointed for to-day (Saturday); the public will be admitted on Monday next.

THE private view of the Summer Exhibition of the 19th Century Art Society is fixed for Saturday next, the 15th.

We propose to begin our annual review of the Salon next week. The titles of the more

important examples, with the names of the painters most welcome to artists, have already appeared in these columns.

MESSRS. DOULTON & Co. have on view, from the 7th inst. till the 30th prox., at their factory, some recent work in terra-cotta and Doulton ware by Mr. George Tinworth, including four panels for the Bromley Davenport Memorial, Capesthorpe, Cheshire.

At the last meeting of the Society of Antiquaries of Newcastle Dr. Bruce read a paper on the discovery of four altars in the district *per lineam Valli*. The first and perhaps the most important is inscribed I.O.M. |...O SALUTE | VEXILLATI. | VM LEG... |...IML... |... |... which Prof. Hübner expands *Jovioptimo maximo* | pro salute | vexillation | um legionis XXII | primigenius | et VIII augusta. The second was found at Chester-le-Street, and is inscribed DEO MARTI | CONDATI V. | . ROBINVS PRO | SE ET SVIS V.S.L.M. | . The third and fourth are small altars from Caerboran (MAGNA). On one the only letters remaining are MATRIBVS below a figure in a recess sacrificing; the other reads DIVVS VETE [RIBVS] |V.S. | L.M.

MR. RALPH THOMAS writes:—

"I have read with great interest 'The English School of Painting,' by Ernest Chesneau, excellently translated by L. N. Etherington, with a characteristic preface by Prof. Ruskin. In the course of the perusal it occurred to me that much of the foot-notes, consisting principally of biographies of the artists named in the text, was familiar to me. On referring to Redgrave's well-known works, 'A Century of Painters of the English School' and 'A Dictionary of Artists,' I find how this is. M. Chesneau took his notices more or less from those handy sources, and, indeed, he could hardly have done better. Possibly the exigencies of the French do not require any acknowledgment, but it appears to me that an English translator cannot be excused from some acknowledgment, however slight. I must do Mr. Etherington the justice to say that from the manner he has translated the biographies he seems to have been quite unconscious that they came originally from English sources. If the biographies are inserted at all in the English edition, they should, I think, not be mere translations without corrections. For example, in the notice of George Vincent, the dates of whose birth and death are stated to be unknown (?), M. Chesneau refers to Mr. 'Carpenter de la National Gallery,' which is so translated, but Redgrave ('A Century of Painters') calls him 'the esteemed keeper of the print-room in the British Museum,' which of course is correct. In the French work M. Chesneau has added information in some cases, notably, as might be expected, of R. P. Bonington. The date of Hogarth's birth, erroneously given as 1797, is corrected in the English edition to 1697. The French work has a useful chronological list and a list of Royal Academicians, but it has no index (which the English work has) of artists' names. When a new edition is called for, as I have no doubt it soon will be, the index might with advantage be extended to subjects."

THE Académie des Beaux-Arts has, in the words of *Le Temps*, received "un legs considérable" from Madame Chenevard, sister-in-law of the painter of that name, who died a few weeks since. This lady has bequeathed to the Académie a sum of three millions of francs and valuable collections of works of art. The money is to be applied by the administration as it thinks best for the service of the École des Beaux-Arts. The collections are not to be dispersed.

MESSRS. CASSELL & Co. announce that their annual exhibition of original drawings in black and white will open on June 3rd, and continue open till June 18th.

We have received, too late to publish it, a letter from Mr. Standage regarding our notice of his 'Artist's Manual of Pigments.' He explains he omitted the subject of oils, spirits, and varnishes because it would have doubled the size and cost of his volume. He also says he wrote a book on the subject for an artists' colourman, who still has the MS. in his hands, and Mr. Standage thinks that under the circumstances it would not be fair in him to repeat his information at present in a manual. Mr. Standage adds that he is not unmindful of the

importance of oil vehicles, and says that two years ago he contributed an elaborate series of articles on the subject to a weekly paper.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Gounod's 'Redemption.' ST. JAMES'S HALL.—The Richter Concerts. Señor Sarasate's Second Concert.

WHEN the Handel Festivals at the Crystal Palace were first established, efforts were made from time to time to utilize the great orchestra for the performance of works by other composers, but the results were generally artistically disappointing. In the vast area of the centre transept all delicate effects of orchestration are necessarily lost, and the complex and chromatic writing which abounds in nearly all important modern works sounds confused and indistinct, while even the most florid Handelian passages, in which the harmonic progressions are purely diatonic, lose nothing by distance. For some years no further experiments had been made; but the exceeding popularity of 'The Redemption' suggested the possibility of success in a new direction, and the temptation to give the work a trial was too great to be resisted. Let us hasten to admit that in some of the most important respects, thanks to the great pains taken by Mr. Manns, last Saturday's performance proved more satisfactory than even the most sanguine could have anticipated. With the full resources of a Handel Festival at his disposal, the Crystal Palace conductor brought all his zeal and skill to bear upon the undertaking, and succeeded in drilling his forces into something like perfection. As regards the choruses, nothing better could have been desired. The mocking cries of the Jews and priests came out with startling power and unflinching precision, and that very trying number, "The Reproaches," was given in perfect tune, perhaps for the first time since the work was composed. In the Ascension Chorus Gounod's intentions were realized in a manner impossible of attainment elsewhere, the highest portion of the orchestra being occupied at either end by a strong body of trumpets and harps, while in the centre a large body of boys' voices represented the celestial choir. It is characteristic of the French composer's choral writing—in fact, it has been a frequent reproach against him—that his counterpoint seldom develops beyond the first species, note against note; but this very circumstance renders his sacred works possible on the Handel orchestra. As regards the accompaniments, while some of the more delicate passages were almost obliterated, others stood out in strong relief, notably the Redemption motive, which as announced by more than two hundred strings was singularly impressive. The efforts of the soloists, on the other hand, were to a great extent thrown away. Madame Albani was heard very well, but the narration and dialogue in which Madame Patey, Miss Annie Marriott, Mr. Lloyd, Mr. King, and Mr. Santley took part were mostly inaudible. For the general excellence of the performance Mr. Manns is entitled to receive unqualified praise. His task was one of peculiar difficulty, but he proved himself fully equal to it, not a hitch for which he could be held

responsible occurring from beginning to end.

The present musical season is noteworthy for special features of interest, and ordinary undertakings, among which the Richter Concerts may now be numbered, must, therefore, make unusual efforts to hold their own. Mr. Hermann Franke proved by the prospectus he issued that he is alive to the situation, and the series of concerts commenced last Monday bids fair to be one of the most interesting since the establishment of the enterprise. The difficulties in the way of German opera being still insurmountable, some of the finest artists have been engaged for the performance of entire acts from Wagner's later operas, and the list of works to be given includes some novelties of importance. Beethoven's 'Choral' Symphony is usually reserved to conclude the season, but this year it formed the most important feature of the opening programme. The rendering of the instrumental movements under Herr Richter is now too familiar to need further description, and his reading last Monday did not differ from that of previous performances. While the orchestra cannot compare with that of the Philharmonic Society in quality and fulness of tone, in the observance of the *nuances* and in unity of *ensemble* it is still unsurpassable. The choir has been improved, and its singing was above rather than below the average. Mr. Franke's Vocal Quartet was not altogether satisfactory in the solo parts, chiefly owing to a lack of power, Beethoven's arduous music proving almost beyond the means of the soprano and tenor. The first part commenced with some selections from 'Die Meistersinger,' including the "Vorspiel" and the *finale* to the third act, commencing with Hans Sachs's address to Walter. The solo part was fairly well sung by Mr. Fischer. The remaining items were the oft-repeated 'Siegfried Idyl' and Liszt's 'Hungarian Rhapsody' in F, No. 1. Next Monday the most interesting feature will be the first performance in England of Brahms's new Symphony in E minor.

At the second of his series of five concerts, Señor Sarasate last Saturday afternoon showed himself as an exponent of the romantic school of violin playing, whereas the first concert had been chiefly devoted to the classical school. The *pièce de résistance* on Saturday was Mackenzie's Violin Concerto, composed expressly for Señor Sarasate, and produced at the last Birmingham Festival. The work was played at the Crystal Palace Concerts in March by Herr Gompertz, and at the private performance given to Dr. Liszt by the Royal Academy students last month, when the solo part was undertaken by Miss Winifred Robinson; but it had not been given previously at any public concert in London. We have little to add to our already recorded impressions of the concerto. The first movement we still consider loses more than it gains by its departure from recognized form; but the slow movement impresses more deeply with every fresh hearing by reason of its true poetic feeling, and the brilliant *finale* will rank among its composer's best efforts. The solo part was magnificently rendered by the concert-giver, but the orchestral accompaniments were very indifferently played under the *bâton* of Mr. Cusins. To

produce the proper effect with such complex music something more than mere time-beating is required; and it would have not only been a graceful act, but would have materially benefited the work, had Mr. Cusins invited the composer, who was present, to conduct the concerto himself. The reception by the audience was enthusiastic, both the performer and the composer receiving a double recall. The 'Sérénade Mélancolique' for violin, by Tchaïkowsky, is no less original than attractive. Its composer is one of the most prominent of Russian living musicians, though but few of his works have as yet made their way to this country. We remember with pleasure a pianoforte concerto introduced by Mr. Dannreuther some years since at the Crystal Palace Concerts; but, so far as we are aware, none of his symphonies has been given here. The serenade is not a work of large dimensions, but it is full of charming melody, and beautifully scored. No less characteristic, though in a totally different style, is Saint-Saëns's 'Rondo Capriccioso,' also for violin and orchestra, which followed the serenade. The piquant melodies and rhythms of the French composer proved quite to the taste of the audience, while Señor Sarasate's performance was absolutely perfect. The concert-giver's share of the programme was completed by two solos from his own pen, 'Ballade' and 'Bolero.' There was no vocal music, but the orchestra played Mozart's Symphony in G minor, Delibes's Ballet Music from 'Le Roi s'Amuse'—performed not long since at the Crystal Palace—and Weber's Overture to 'The Ruler of the Spirits.' The third concert of the series takes place next Saturday.

Musical Gossip.

MESSRS. MACMILLAN & Co. will publish early in June a work on the 'Hygiene of the Vocal Organs,' by Dr. Morell Mackenzie. It is designed to serve as a handbook for singers and speakers.

In a purely musical sense the ceremonial at the opening of the Indian and Colonial Exhibition in the Albert Hall on Tuesday was unimportant. Sir Arthur Sullivan has avoided anything like elaboration in his setting of Lord Tennyson's Ode. The piece is a spirited and melodious part song, with soprano solo and orchestral accompaniment, and is quite likely to win favour with choral societies. The other items were the "Hallelujah" Chorus, "Rule Britannia," and "Home, sweet home" (sung by Madame Albani), the appropriateness of which to the occasion could not be called in question.

THE monument to the late Sir John Goss, erected in the crypt of St. Paul's Cathedral, is to be unveiled next Monday, the 10th inst., that day being the anniversary of the composer's death. The monument has been designed by Mr. John Belcher, and carved by Mr. Hamo Thornycroft, A.R.A.

MADAME SZARVADY, formerly well known as a pianist under her maiden name of Wilhelmine Claus, has come to London for the season, with the intention of playing and giving lessons.

M. VLADIMIR DE PACHMANN gave his fourth and last pianoforte recital at St. James's Hall on Monday afternoon. The characteristics of the Russian pianist's style are now so familiar that a few words about the performance are all that will be required. The programme included three sonatas—Beethoven in A, Op. 101, Chopin in B flat minor, Op. 35, and Weber in D minor,

Op. 49. M. de Pachmann was heard at his best in the smaller pieces, such, for instance, as 'La Dernière Pensée' of John Field, the 'Blumenstück' of Schumann, and two of Mendelssohn's 'Lieder ohne Worte.' A novelty at this recital was a Theme with Variations, composed by Madame de Pachmann-Okey. The piece is effectively written for the instrument, though of no special musical value. It need scarcely be added that it received the fullest justice from the pianist, who was warmly applauded throughout the afternoon.

THE last concert for the present season of the Sheffield Amateur Instrumental Society took place on the 29th ult. at the Music Hall, Surrey Street, Sheffield, under the direction of Mr. H. Coward, the conductor of the society. The programme included as its chief items the overtures to 'William Tell' and 'Magna Charta' (H. Coward); Gade's Violin Concerto, excellently played by Mr. John Dunn; and Mr. E. Prout's Birmingham Symphony, conducted by the composer. The symphony was on this occasion performed for the seventeenth time.

M. ALBERT LASALLE, one of the best known French musical critics, and author of a number of works on music, died in Paris on the 24th ult., in the fifty-third year of his age.

DR. LISZT, after visiting Brussels, has returned to Paris to assist at the rehearsals of 'St. Elizabeth,' which is to be performed this afternoon (Saturday) at the Trocadéro, under the direction of Signor Vianesi.

THE dissolution is announced of the Saxe-Meiningen orchestra, which under the direction of Herr Hans von Bülow attained a European celebrity.

DRAMA

The Works of Thomas Middleton. Edited by A. H. Bullen, B.A. 8 vols. (Nimmo.)

It is not altogether easy to fix the position of Middleton in the hierarchy of the Elizabethan dramatists. In what rank he is placed necessarily depends upon the system of classification. Assigning Shakespeare a class to himself, and confining the second class to those who came nearest him, Marlowe, Webster, Beaumont and Fletcher, and Jonson, it is yet difficult to say whether the merits of Middleton do not entitle him to a place in it. In some respects he is thoroughly representative of his epoch. At his best he is on a level with any of the later Elizabethan dramatists except Shakespeare, at his worst he sinks no lower than sink Heywood and Decker, Shirley, Massinger, and Chapman. His work has, moreover, all the characteristics of the age. It is daring, imaginative, quaintly written, plenarily inspired. It shows a kind of realism in search of which modern literature is groping often in wrong places, and it has a scorn of the possibilities of bathos that is heroic. In lighter and more facile comedies Middleton shows himself a species of dramatic pamphleteer, taking upon himself in plays, like Nash and Decker in pamphlets, to depict the seamy side of the life of the town, and to scourge the backs of thieves, pimps, panders, and others of the like kind. Nowhere in Elizabethan literature, indeed, is there to be seen a collection of rogues and vagabonds such as he puts upon the stage. In the imaginative drama Middleton holds his own. His delight is to deal with gipsies and vagrants, to depict the young heir cozening his uncle,

or the liver by his wits fleeing the gentleman. Lesage himself is not happier than is Middleton in depicting the tricks by which innocence is wheedled or the manner in which the knave is developed from the dupe. High as is the work in 'The Changeling,' in 'A Fair Quarrel,' and in 'Women beware Women,' it is rather in such pieces as 'A Trick to Catch the Old One' that Middleton moves most at his ease.

To analyze the entire contents of Mr. Bullen's eight volumes is out of the question. The plays, fortunately, with one or two exceptions, range themselves easily under two heads, and a selection from these leaves no aspect of Middleton's talent unshown. The two plays in which Middleton reaches his highest point are 'Women beware Women' and 'The Changeling,' though some others run them near. So far as regards construction, and, with some allowance for the taste of the day, execution also, 'Women beware Women' may stand side by side with any non-Shakspearean work of the epoch. It is deficient, like many of Middleton's plays, in tenderness, a quality in which both Heywood and Decker are his superiors. Its plot is, however, powerful, its characters are drawn to the life, its dialogue is rich in poetry, and the whole has a grim irony that lifts it into the highest regions of the drama. The opening scenes are singularly romantic. Bianca, a Venetian beauty, has left a home in which she enjoyed every luxury to share the fortunes of Leantio, a young Florentine factor, whom she has espoused and with whom she lives in bonds of happiest union. Compelled by business occupations to quit his home, Leantio leaves his wife in the charge of his mother, whom he bids to keep his treasure carefully guarded from view. Bianca is, however, seen by the duke, who falls in love with her, and who employs as a procuress Livia, a clever and an unscrupulous lady of his court. The corruption of the heroine, when once she is unsuspectingly brought alone into the presence of the duke, is easily accomplished, a few threats, flatteries, and promises achieving the task. Upon his return, Leantio finds her shameless and hardened, weary of the squalour around her, and determined to return to her royal lover. From her behaviour in the presence of the duke and from the honours squandered upon himself he learns the truth. Up to this point the workmanship is all of the best. Leantio is not, however, the direct executant of his own vengeance. He lapses into a dishonouring connexion with Livia, the executant of the duke's wishes and the agent in his own shame, and loses his life at the hands of her brother, whom such a connexion offends, and who has been warned of its existence by the duke, acting on the suggestion of Bianca. The dénouement of the play, which involves a general slaughter and is not more grim than fantastic, is, as in some other plays of the epoch, brought about during the representation of a masque.

The opening scenes are delicious. The means used to bring about the seduction of the heroine belong to the highest order of comedy, and the change in the nature of Bianca which follows her surrender to the duke is admirably conceived. If the termination is scarcely satisfactory, it is in keep-

ing with the taste of an age which drew largely from the Italian. The workmanship at least resembles that in the best plays of Webster. In spite of a corrupt text, many passages of exquisite poetry may be selected. The following short extract has been given by Lamb—when did he overlook a passage of the kind?—but has not received the recognition it merits. Few passages in the drama are, in their way, more characteristic of the epoch than is this:—

Prithce forgive me,
I did but chide in jest; the best loves use it
Sometimes, it sets an edge upon affection:
When we invite our best friends to a feast,
'Tis not all sweetmeats that we set before them;
There's somewhat sharp and salt, both to whet
appetite
And make 'em taste their wine well; so, methinks,
After a friendly, sharp, and savoury chiding,
A kiss tastes wondrous well, and full o' the grape.

Less sustained in workmanship than 'Women beware Women,' 'The Changeling' touches a higher point. Following the lead of Dyce and Mr. Bullen, we unhesitatingly ascribe to Middleton the serious parts of this play, which was written in conjunction with William Rowley. A portion of its intrigue is one of the most stupendous things in the drama. Affianced to one man and in love with another, Beatrice-Joanna turns about her to see how she shall divest herself of her troublesome suitor. In her extremity she appeals to De Flores, an ill-favoured and bankrupt dependent upon her father's court, who has long pestered her with attentions which were only saved from being loathsome by being preposterous. Eagerly De Flores accepts her commission, and her importunate suitor and affianced husband is treacherously slain. A few smiles and a good store of ducats will, she supposes, free her from all responsibility for the deed. Slowly and amazedly she learns her mistake. Her possession is the only payment that will be accepted as recompense for a crime undertaken by De Flores solely with the purpose of reducing her to his level. It is difficult to find in the entire range of the drama anything greater than the treatment of these scenes. Speech after speech of De Flores displays an insight into the human heart which no writer whatever, from Shakspeare to Balzac, needs disown. It is natural to compare De Flores with Iago, and the comparison has been made. In more than one respect, however, De Flores is the more striking character. His motives are the more human, since the prize is to him worth the forfeit. It is as though he should, with Helena,

love a bright particular star
And think to wed it;

and then see a means not, indeed, of climbing up to it, but of dragging it down to him. His scheme succeeds. There is no help for it; the heroine may flutter her wings, but she is in the clutch of the falcon. Misery, shame, and death follow in the fated course. De Flores is prepared for all. He has emptied the cup of pleasure, and pays the forfeit with a smile. An exhibition of passion so fine as this is rare in literature. It is greatly to be regretted that the subject is so unsuited to modern tastes, no modification of it that would fit it for the stage is conceivable. De Flores was a great character of Betterton. If ever again a tragedian in whom the

emotional overpowers the intellectual should appear, the play should be given before a select audience.

Equally impossible is it to quote from a play such as this the successive passages in which this admirably conceived and stupendous character is exhibited, and to indicate the plays in which Middleton comes nearest this mark. The same volume which contains these two works contains also 'The Spanish Gipsy' and 'More Dissemblers besides Women.' Both these plays are entitled to rank high among the dramas of the day. Commencing with a scene of ravishment which is at once romantic and pathetic, and is probably conceivable nowhere else than in Spain, the story of 'The Spanish Gipsy' skilfully avoids a tragic termination and ends happily. It is, as Mr. Bullen says, "a full-blooded play," and is delightful reading. 'More Dissemblers besides Women' is a good comedy, coarse in parts, like much of Middleton's work, but ingenious in treatment and containing some agreeable scenes and some pleasing language.

Among the comedies of manners 'A Trick to Catch the Old One' may be accepted as representative. Witgood, a young gallant who, in consequence of his dissipated ways, has reduced himself to sorest straits, determines to obtain from his uncle, to whom his property is mortgaged, means enough to make a new start in the world. He introduces accordingly a courtesan as a rich widow whom he is about to espouse. With the most mercenary motives the uncle consents to aid his nephew, and the plot then presents the quarrel between two users who, seeking to injure each other, are jointly blest and befooled for the benefit of youth. No more tolerant of age than subsequent writers of comedy, Molière included, is Middleton. The old man is a hunk and a churl, and youth and improvidence are rulers of the world. Lucre and other characters of the same kind are, in fact, precursors of Harpagon, and the world is for Witgood and Host as it is for Cléante and Mariane. For Frosine, meanwhile, or for Mascarille a score of prototypes are supplied. 'The Game of Chess' is chiefly interesting for the historical allusions with which it abounds, and for the bitterness of its satire upon Gondomar (the Black Knight), Antonio de Dominis (the Fat Bishop), and others of the party of Spain. Mr. Bullen has shown much ingenuity in fitting to historical personages the characters in this play, and the introductory matter to it is of great value.

The main interest in 'The Witch' has hitherto centred in the dispute as to whether this play or 'Macbeth' was the earlier. It is ridiculous, however, though one or two ripe scholars propound the heresy, to believe that Shakspeare was the later in the field. Concerning the production of 'The Witch' nothing definite is known. The piece, as students of the drama are aware, was first printed by Isaac Reed in 1770 from a MS. then in the possession of Major Pearson, and now preserved in the Malone Collection at Oxford. Mr. Bullen's speculations as to its date are, to say the least, plausible, and he is fully justified in stating "that there is not a tittle of evidence, whether internal or external," to support the view that Shakspeare was indebted to Middleton

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With the masques and with the miscellaneous writings of Middleton there is no temptation to deal. The former, written, for the most part, perfunctorily, are inferior to those of Middleton's greatest contemporaries; the latter have slight interest. Against the poem called 'The Wisdom of Solomon Paraphrased' Mr. Bullen issues a preliminary caution. At the close the following note, wrung from the tortured editor, stands in the full dignity of print, without a single omission or asterisk: "I have read at various times much indifferent verse and much execrable verse, but I can conscientiously state that 'The Wisdom of Solomon Paraphrased' is the most damnable piece of flatness that has ever fallen in my way. Silius Italicus is bracing after it." It is easy to conceive the relief that the writing of this note must have afforded.

Concerning the value of the edition two opinions will not be held. Middleton, accessible only in the costly edition of Dyce, demanded attention, and a reprint of his works in the handsome volumes Mr. Nimmo has taught us to expect is a real boon to students of the Elizabethan drama. More carefully and competently edited volumes are scarcely to be hoped for. A good base was, of course, supplied in the edition of Dyce. To the value of this, however, Mr. Bullen has greatly added. To the knowledge and acumen indispensable to a high-class editor Mr. Bullen adds a justness of taste and a clearness of insight that are less common than they should be with the tasters of our literary food. His introduction to the various plays combines sound criticism with penetrative insight. In the course of many hundred emendations of a text exceptionally and regrettably corrupt, Mr. Bullen, of course, challenges discussion. So few are, however, the cases in which we are at issue with him, it is scarcely worth while, by mentioning them, to impart to recognition a flavour of controversy. More than one alteration, moreover, which in reading failed to commend itself, has, upon returning to it, seemed capable of defence. The appearance of Mr. Bullen's Beaumont and Fletcher will be eagerly anticipated, though this is to be preceded by Marston.

THE WEEK.

PRINCESS'S.—'Clito,' an Original Tragedy in Five Acts. By Sydney Grundy and Wilson Barrett.
HER MAJESTY'S.—Farewell Representations of Madame Bernhardt: 'La Dame aux Camélias,' 'Adrienne Lecouvreur.'
PRINCE'S.—Revival of 'The Lady of Lyons.'

THE new play of Messrs. Sydney Grundy and Wilson Barrett is boldly announced as a tragedy. It is, moreover, in the regulation number of acts and in blank verse. Its appearance on a modern stage is accordingly a startling phenomenon. To urge that a hero who is the adopted child of an unsuccessful sculptor, and a heroine who is a courtesan, are not of the rank with which tragedy is supposed to concern itself may perhaps be condemned as pedantic. Allowing, then, the designation to pass, the authors are to be credited with earnest effort and high aim. That the mark they have hit is popular approval rather than great accomplishment is possibly to their advantage. The work they have produced is grim, powerful,

violent, and in a sense skilful. It is unsympathetic, however, crude, and devoid of any breath of genuine passion. The verse has at times a rugged energy, and is not wanting in happy phrase. It stoops, however, to platitudes of expression which are startling, and it places in the mouths of Athenians of classic days proverbial utterances and familiar allusions which are wholly characteristic of to-day.

As regards story it is open to graver censure. Its main interest breaks down. Since the days of Samson and Solomon the strongest and the wisest men have been the sport and the prey of woman. Messrs. Grundy and Barrett have elected to give a modern setting to the story of Samson and Delilah. Very far from the first time is it that an effort of the kind has been made. Never before, however, has the stage witnessed in a piece of the class so nerveless, flaccid, and pitiable a hero. The hope of the democracy, the terror of the tyrants, the loudest inveigher against aristocratic insolence, the fiercest denouncer of prevailing corruption, Clito falls an instant victim to the first courtesan who, for the sake of a meditated revenge, chooses to accost him with flattering speech and an assumption of innocence. Before he has seen her ten minutes he reveals to her the place of secret meeting of the patriots who aim at raising a revolt in Athens, and so secures their destruction. When he finds out her nature, and learns that she is the reproach of her native city, the most shameless, profligate, mercenary, and blood-stained of her infamous profession, he accepts her denial and lives for a week in indolent and enervating luxury in the palace which is kept for her by the worst of the people's oppressors. When even, her work accomplished, she shows herself as she is, avows that hate, not love, has inspired her actions, taunts him with the murder of his friends, and flings herself openly into the arms of her aristocratic keeper, he kisses the hem of her garment, and resigns to her his virgin sister, who is carried from his presence to be outraged and slain. Mr. Grundy, who is capable of better work, must see that this will not do. He doubtless intends that the atrocity of these actions should be lessened by circumstances. In the effort, however, to make the play crisp and sharp, in which the two dramatists succeed, sight of this necessity has been lost. There is no excuse whatever for the infamy of Clito. With all his mouthing against tyranny and corruption he is the feeblest conceivable victim of the simplest wiles. No Samson here bleeds from

a thorn

Intestine, far within defensive arms.

No Antony counts the world well lost for the hand

that kings

Have lipp'd and trembled kissing.

The idolatry of Des Grieux for Manon Lescaut seems almost heroic by the side of this ignominious and abject serfdom to the most obscene votary of Cotyto.

If in spite of this central, and it might be thought disintegrating, defect the piece is a popular success, the explanation is easily found. 'Clito' is in five short, spirited acts, one only of which is even temporarily tedious. It is well acted, is a marvellous pageant,

and is set on the stage with care and enterprise that do Mr. Barrett high credit. The bustling Athenian life is shown as it has not been seen, and the effects obtained in one or two scenes are in their way admirable. What may be said in favour of the appropriateness of giving in the private house of one who sneers at the gods a half-festive, half-allegorical service to Bacchus, is doubtful. The picture is, however, marvellous, and the effect of the sun-steeped air beneath the rich awnings stretched from between the marble pillars is in itself worth seeing. There is, moreover, abundance of incident, much of it sufficiently gloomy, and the performance is never dull. Its reception was almost unprecedentedly favourable, the audience, who had summoned and resummoned all concerned, and had drawn from Mr. Barrett a speech, remaining to cheer after every possible form of response had been made. Mr. Wilson Barrett acted in picturesque and effective style in a supremely difficult part, but his delivery was hurried, and at times gasping. Miss Eastlake surprised the house by a display of rough power. In the opening acts she went far beyond anything she has yet done. Mr. Willard gave a very successful picture of insolent and cynical profligacy, and the general performance was creditable.

Madame Sarah Bernhardt has appeared as Marguerite Gautier and Adrienne Lecouvreur, and has taken her leave. Her voice still remains weak, especially for a house so large as that she occupied. In other respects, however, she was at her best. Nothing she has exhibited has been more finished in art or more unrivalled in its combination of seduction and passion than her performances. Her unprecedentedly unfavourable surroundings have failed to disturb her, and she has carried away successive publics by her own almost unaided genius.

Mrs. Langtry has introduced 'The Lady of Lyons,' first seen at a morning performance, into the regular bill at the Prince's Theatre. Her representation of Pauline remains unequal, and in the strongest scenes defective. It marks, however, a steady improvement in the actress. Mr. Coghlan is Claude Melnotte.

Dramatic Gossip.

ON Monday evening, after her performance of 'Adrienne Lecouvreur,' Madame Bernhardt was entertained at supper by Mr. Irving in the Beefsteak Room at the Lyceum Theatre. Miss Ellen Terry, Mr. Bancroft, Mr. Toole, one or two members of Madame Bernhardt's company, and a few known literary men were present. To the expression of good wishes for her forthcoming tour in America Madame Bernhardt responded in English. The occasion had much interest.

ON Thursday next 'The King of the Commons,' a drama by the Rev. James White, first produced by Macready forty years ago at the Princess's, will be given at the Royalty by the Dramatic Students. Miss Mary Dickens will play Mrs. Stirling's character of Madeleine; Miss Mary Bessie, Mary Barton; Mr. G. R. Foss, King James V.; and Mr. Gilbert Trent, Sir Adam Weir, first played by Ryder. The fifth performance, to be given in June at the St. James's, will consist of 'Love's Labour's Lost.'

THE Royalty Theatre reopened on Wednesday night under the temporary management of Miss

Helen Barry with 'Led Astray,' a six-act drama of Mr. Dion Boucicault. In this Miss Barry resumed her original rôle of the heroine, in which she is favourably remembered. Mr. Teedale, Mr. Neville Doone, and Miss Tempest took part in the revival.

'UNCLE'S WILL,' by Mr. Theyre Smith, has been added to the bill at the St. James's Theatre, where it is played in conjunction with 'Antoinette Rigaud.' Mr. and Mrs. Kendal resume in it their original characters.

On Wednesday afternoon at the Vaudeville Mr. Lionel Brough and Miss Kate Vaughan gave 'The Rivals' with the cast assigned it at its recent revival at the Gaiety.

On Saturday night Miss Minnie Palmer concluded her engagement at the Strand, and the theatre then closed, to reopen shortly with Daly's American company, whose second visit to England is a matter for congratulation.

In the course of her visit to Brazil, for which country she has started, Madame Bernhardt will appear in 'La Dame aux Camélias,' 'Fédora,' 'Théodora,' and other pieces, including 'Le Maître de Forges,' in which she has not hitherto been seen.

A DUOLOGUE, by Messrs. Best and Bellingham, entitled 'My Love and I,' has during the present week served as *lever de rideau* at the Prince's Theatre. It is an unambitious piece in which Miss Kate Pattison plays the heroine.

At the celebration at Ripon of the millenary of its civic life in August next an open-air play, founded on the legend of the encounter between Robin Hood and the curial friar, will be enacted on the traditional spot, near Fountains Abbey. A prize is offered for the best play suitable for the occasion.

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